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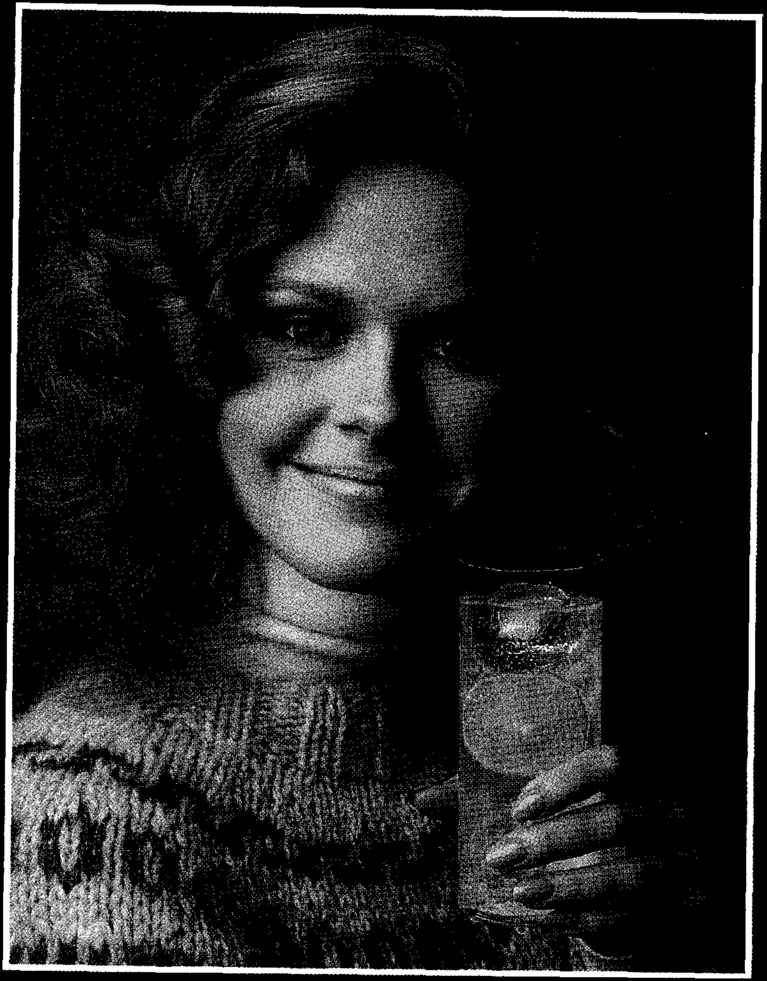

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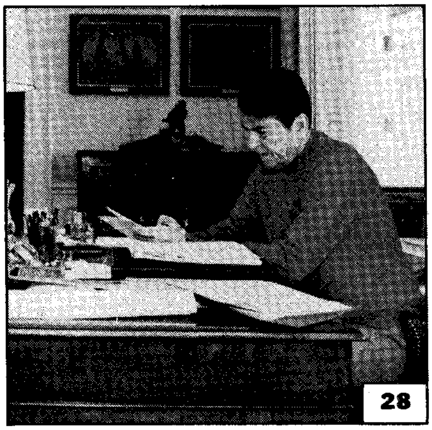

28

28

Ronald Reagan's Most Trusted Adviser

By Michael Kramer

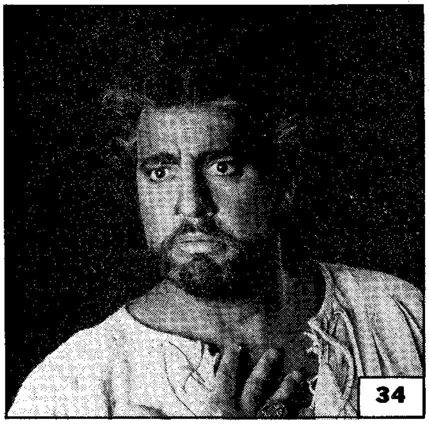
There is but one person to whom Ronald Reagan consistently turns for advice on domestic and foreign policy—himself. Right now, he's refusing to budge on economic policy despite urging from nearly everyone around, and his foreign policy adds little nuance to his elemental anti-Sovietism. If the president doesn't start learning soon, things could get sticky.

34

Pop Goes Domingo

By Peter G. Davis

He has sung over 1,600 performances of 82 different roles. For most discerning opera lovers, he is the top-ranking tenor today. As if this weren't enough—and for Placido Domingo, it never is—the singer is now branching out into popular culture: recording a pop disc with John Denver, preparing to make a film. Few opera singers ever, and none in recent history, have managed to cross cultural lines and maintain artistic integrity. But Placido Domingo has more than spectacular talent; he knows where to draw the line.


34

40

Spring Fashion: New York, New York

By Anna Wintour

The clothes that New York's designers have created for spring have no gimmicks, no voluminous layers. They make no screaming fashion statements that overwhelm the wearer. What they do have are clean lines, lush fabrics, bold use of color. And what they do make is sense. Just add a wide hip sash, a big piece of jewelry, and go. It's as simple as that.

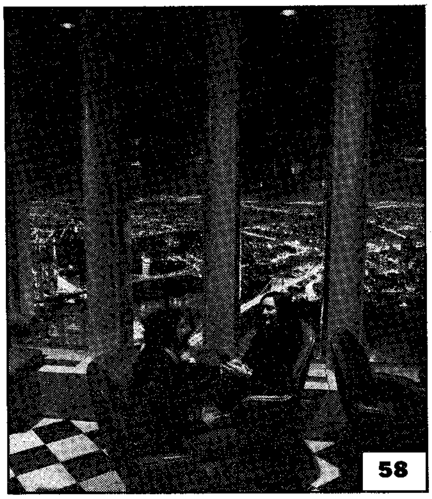
DEPARTMENTS

14

Cityside: The Enormous Radio

By Frederick Allen

WOR turns 60 this month, and to celebrate it has assembled a vast aural archive of the city's history.


58

20

On Madison Avenue: Does America Want a National Daily?

By Bernice Kanner

As newspapers everywhere fold, the Gannett chain plans a new national daily paper.

24

The Bottom Line: When Will Gold Glitter Again?

By Jack Egan

The price of gold seems very low, but some experts say it's still not ready to rise.

58

The Urban Strategist: Sunset Bars—High in the Sky

By Michael W. Robbins

Six cocktail lounges lofty enough to give meeting-for-a-drink a certain significance.

77

Wine: Italian Trio

By Alexis Bespaloff

Three Italian wine-makers tell how they produce their distinctive reds.

THE ARTS

64

Art: American Modern

By Kay Larson

One exhibit in tribute to an influential MOMA curator, and a show of the work of five painters who worked in the same place at the same time.

66

Records: Bundles From Britain

By Peter G. Davis

Today's classical-recording news is mostly from the other side of the Atlantic.

70

Books: An American Romance

By Rhoda Koenig and Edith Milton

The life of Clare Boothe Luce, as viewed by Wilfrid Sheed through rose-colored glasses.

74

Theater: The Deans' September

By John Simon

Robert Altman's sometimes clever staging and some good acting are the only worthy elements in *Jimmy Dean, Jimmy Dean.*

MISCELLANY

9 **Letters**
13 **Intelligencer,** *by Sharon Churcher*
27 **In and Around Town,** *by Ruth Gilbert*
80 **Sales & Bargains,** *by Leonore Fleischer*
84 ***Cue* Listings**
121 ***New York* Classified**
128 **Town & Country Properties**
130 ***New York* Competition,** *by Mary Ann Madden*
132 **London *Times* Crossword**
132 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Photograph by Toscani.

Cotton top, $120, and leather culottes, $560, by Joan Vass, at Macy's and Saks Fifth Avenue; leather sash by Pearl, $24 at Macy's; leather beret by Jo Dean Tipton, $65 at Broomes (351 West Broadway); earrings by Carol Motty, $34 at Henri Bendel; bracelets by Bonwillum, $50 each at Saks. Hair by Valentin for Jean-Louis David at Henri Bendel; makeup by Bonnie Maller. Model: Jennifer Wallace of Legends. Juggler: Fred Garbo Garver.

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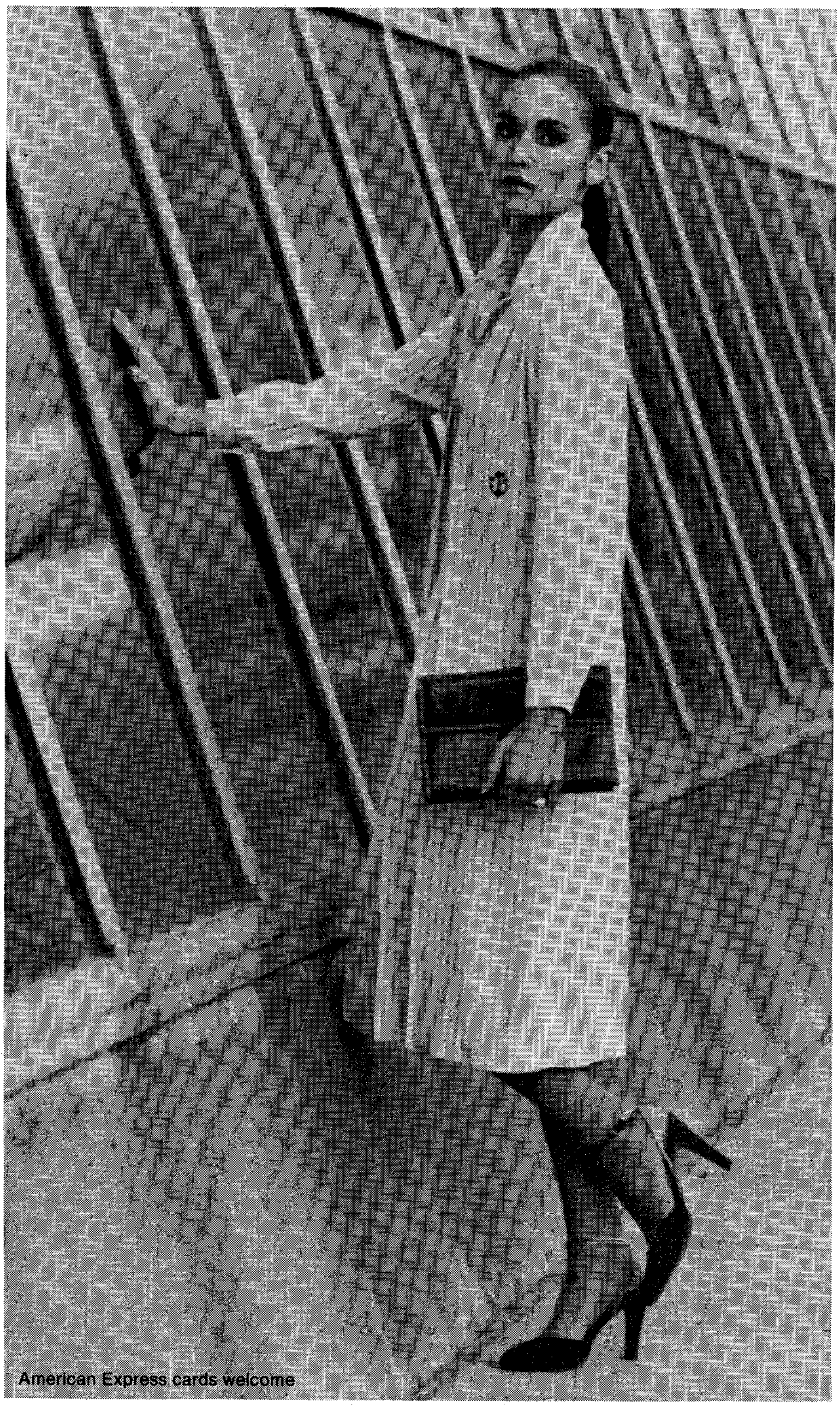

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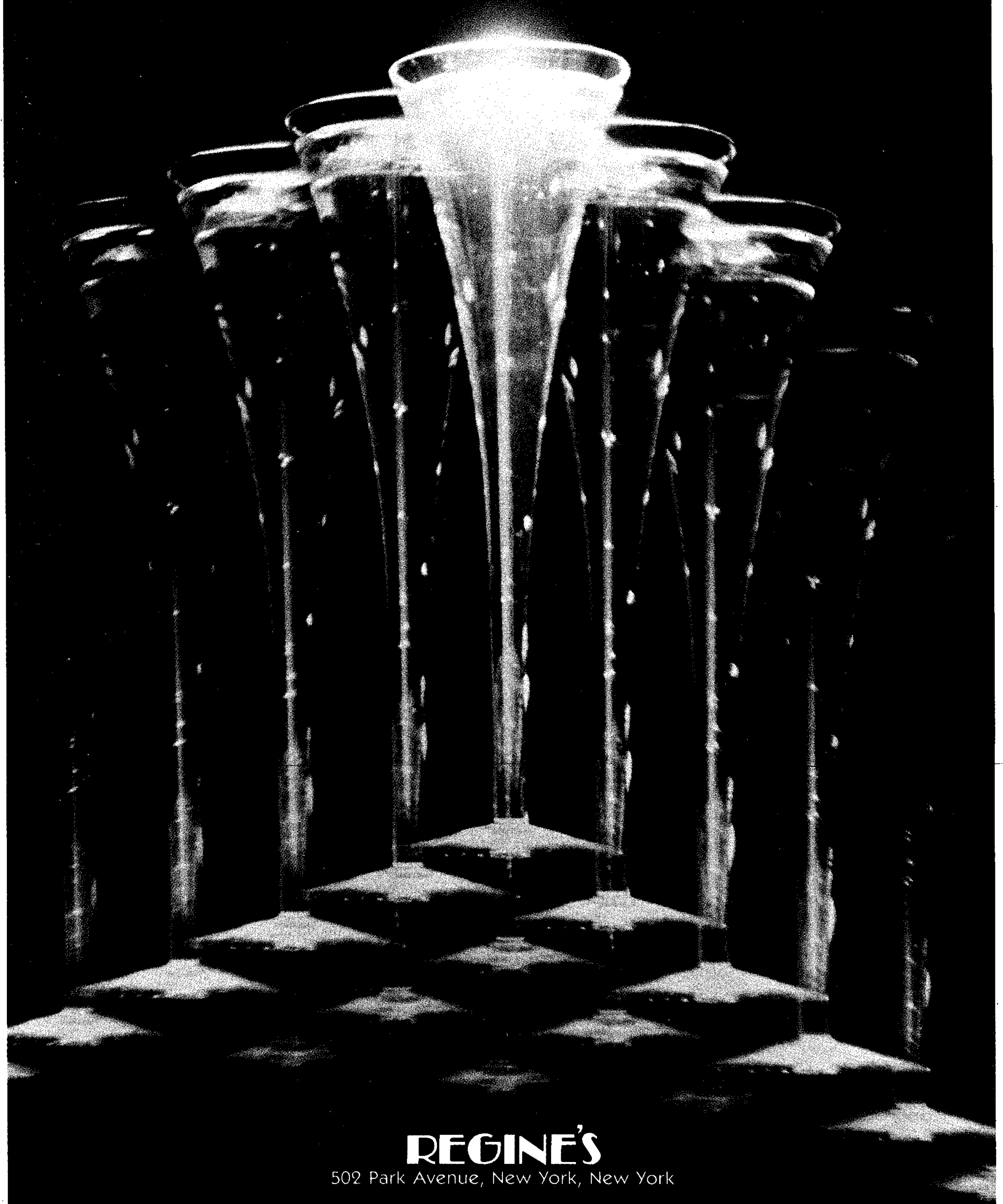

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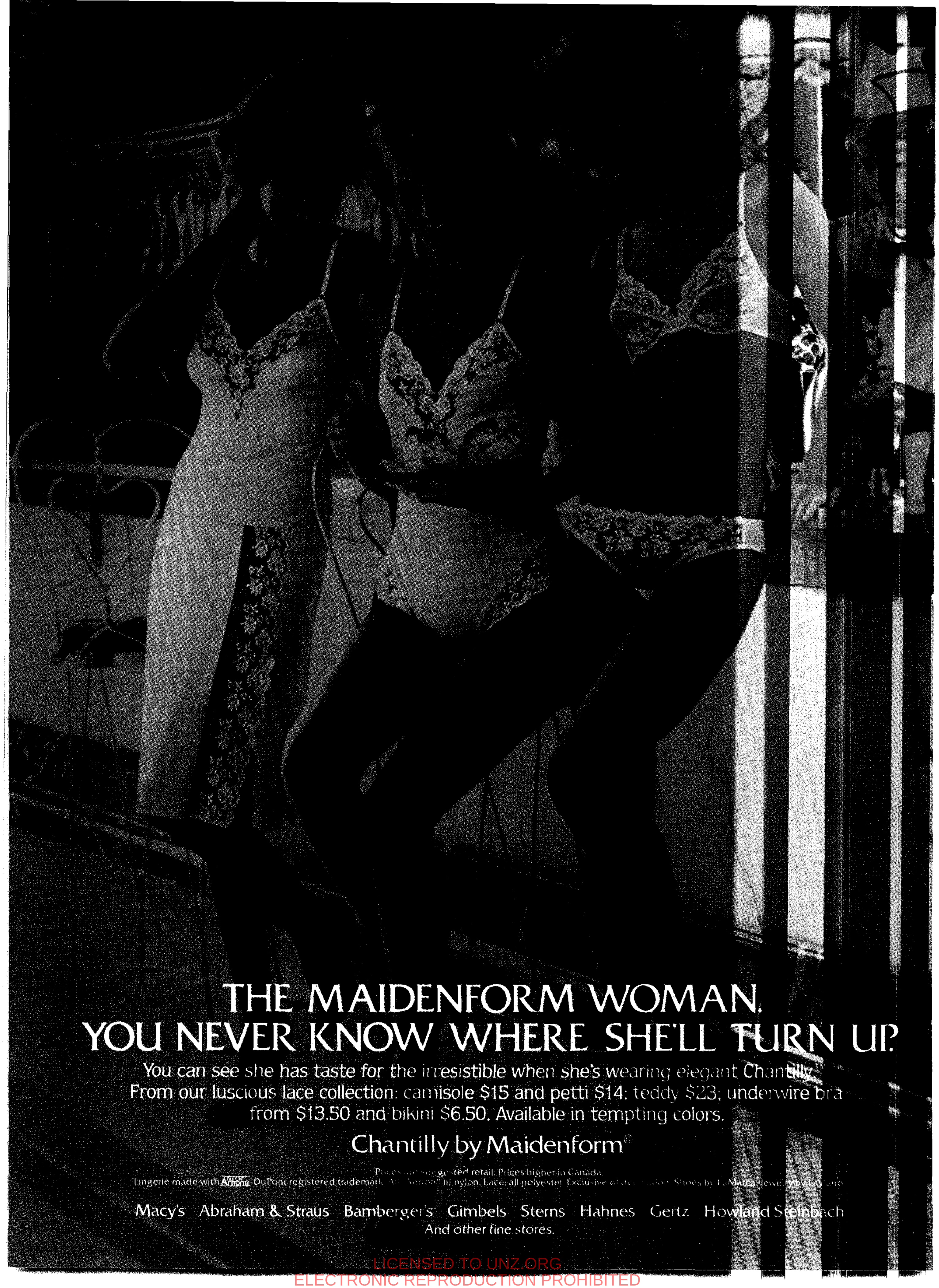

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LETTERS

Reagan's Social Program

WITH THE DEEPENING RECESSION AND with the plight of the poor, the ill, the old, and the minorities becoming desperate, the Ron and Nancy Show ["Social Notes From Reagan's Washington," by Marie Brenner, February 15] is gross—"Tinseltown on the Potomac," a study in insensitivity and bad taste.

Doug Anderson
Manhattan

THE ARTICLE READS LIKE GOSSIP SPOKEN in a beauty parlor by envious have-nots. Perhaps we should ask why it bothers Ms. Brenner that Nancy Reagan calls Frank Sinatra "Francis Albert" or that a woman wore ruby-and-diamond earrings. I wouldn't mind doing either! Does that make me callous or unfeeling for the suffering populace of the world? Leave the venom to the reptiles—and let everyone do his own thing!

Norma Tennant
Fort Lee, N.J.

I'VE HEARD THAT EVERY PICTURE TELLS A story. I'm sure I've never seen such a telling photo as your cover this week. The movie stars, complete with theatrical makeup and Man-Tan, Frank's rug, Nancy's oh-why-won't-you-just-go-away expression, the peering lady—it's all there. What a great shot, Michael Evans!

Barbara Greer
Armonk, N.J.

Newport News

IN "CLAUS VON BULOW IN THE 'LONEliest Place' " ["Letter From Newport," February 15], Lally Weymouth notes that John Sheehan, one of von Bulow's lawyers, has "the look of an Irish politician." Which Irish politician is Weymouth talking about? Senator Daniel Patrick Moynihan? Eamon De Valera? John F. Kennedy? Edmund Burke? Ronald Reagan?

Martin Gross
Manhattan

Coping With Crime

I AM AN ASSISTANT DISTRICT ATTORNEY in Brooklyn. I see the problem of crime from the inside of the system every day of every week of the year. I have sent dozens of criminals away, and watched dozens of others walk free, and with all this experience, I could not have examined the crime problem in this city

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, New York 10017.*

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more lucidly, or accurately, than Michael Kramer did in your February 8 issue ["Keeping Bad Guys off the Streets"]. Kramer is right. We have the power to deal with crime, but only if we have the will to use that power. Maybe it won't cure "social injustice," but a mugger or killer or rapist can't mug or kill or rape decent people while he's locked up, and if only one violent, life-shattering crime is prevented, then judicial toughness will have done more good than all the rehabilitative boondoggles that have failed heretofore. I congratulate Mr. Kramer on having the courage to publicly endorse common sense.

Harold Gruber
Manhattan

IT SEEMS RIDICULOUS TO THINK THAT the great, awesome U.S. government cannot cope with inhuman cruelty on its own streets but intervenes in cases involving human rights in foreign countries. The cost of defending Americans against criminal aggressors should be part of the huge defense budget, paying for police patrol in the same way we pay for army patrol. Apathy deserves anarchy. Millions of letters to the White House and the Congress could result in sweeping changes in current patchwork laws and the creation of a special new "mugger law" with harsh sentences.

Bee Mitchell
Manhattan

RE "THE ARTS OF SELF-DEFENSE" [BY Ava Plakins and William Tifft]: Doesn't anyone in New York think that a properly administered program of licensed handguns for personal protection for law-abiding citizens might be of help? The Sullivan Law has been in place for years and hasn't done a thing but disarm decent citizens, while every street thug can buy a gun from his friendly neighborhood drug dealer (that is who sells illegal guns in Boston). Karate is fine if you are young and healthy and male, but for most people the only effective self-defense against a young, strong, violent attacker is a gun. It is time to reconsider New York's unworkable "gun ban" and give yourselves a chance.

Robert Charm
Allston, Mass.

RE "HOW TO STAY OUT OF TROUBLE," BY Nicholas Pileggi: In Moon Township, Pennsylvania, our citizens' Crime Resistance Committee, as advised by our police department, recommends, when personal property is engraved for identification, using an operator's-license number, the name of the state, and the current year. Social Security offices are not allowed to release the name of the owner of a Social Security number, and stolen property may often be fenced in areas other than the home community.

A driver's-license number can be traced immediately by any police department in any state.

Beryl R. Johnson
Coraopolis, Pa.

YOU OVERLOOKED THE IMPORTANCE OF dogs as one of the best crime deterrents available. Even the tiniest dog can bark a warning, and cats have also been known to attack burglars. But, thanks to the powerful real-estate interests, most apartment leases do not allow dogs and cats; until that time when they do, our crime wave will continue to flourish.

Max Schnapp
President, Pet Owners Protective Association, Inc.
Manhattan

Altman Appreciated

HOW ADMIRABLE OF ROBERT ALTMAN ["Cher and Altman on Broadway," by Jennifer Allen, February 1]. His is the daring kind of imagination that Broadway thirsts for and loves to find.

Christopher Foster
Manhattan

The Single State

THE SECOND PARAGRAPH OF LINDA Wolfe's article "The Good News" [December 28, 1981–January 4, 1982] acknowledges "the classic Midtown Manhattan Study" (L. Srole, et al., *Mental Health in the Metropolis,* 1962, 1975, 1978) as the source of these mental-health linkages: "Unmarried men were worse off than unmarried women [true], but being unattached was definitely bad news for everyone." In some, but not all, respects, the latter clause is false for our sample population, aged 20 to 59, when originally studied. Our never-married women, to the best of our knowledge, were predominantly unmated, but in mental-health composition they were every bit as well off as the attached wives. Similarly, widows, on average, were as healthy as the wives of like age. In these two groups of unattached women, then, the attribution of unfavorable mental health is definitely off the mark.

Leo Srole, Ph.D.
Professor emeritus of social sciences
Columbia University
Faculty of Medicine
Manhattan

Linda Wolfe replies: I based the remark that it was "bad news for everyone" to be single on a remark of Dr. Srole's in the summary chapter of *Mental Health in the Metropolis.* There, in the section concerned with the mental-health-treatment-prevalence rates of his interview subjects, he pointed out, "We found, by way of brief summary: higher rates among the unmarried than among the married people, *which holds for both sexes on all adult age levels*" (italics mine). Admittedly, there are paragraphs in the Midtown Manhattan study that seem to contradict the implications of the above remark by indicating that in *certain* periods of the life cycle single women may feel as emotionally well off as married women. But the fact that at all ages and in all periods of this cycle his single women had higher mental-health-treatment-prevalence rates than did his married women seemed to me justification enough, assuming one was discussing the *entirety* of 1950s singlehood, to say that it was "bad news for everyone." I daresay some might argue that to seek treatment for a mental-health problem does not suggest acute emotional distress. But to me it seems as good a yardstick as any.

No Contest

WHAT WAS THAT I JUST READ? THAT 5 OUT of the 40 Westinghouse-contest winners from all across America are *Stuyvesant* students? And how many from Hunter ["The Joyful Elite," by Katharine Davis Fishman, January 18]? Gee, I'd say we're doing pretty well, for "rejects."

Sonia Kramer
Staten Island

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By tom kleiner

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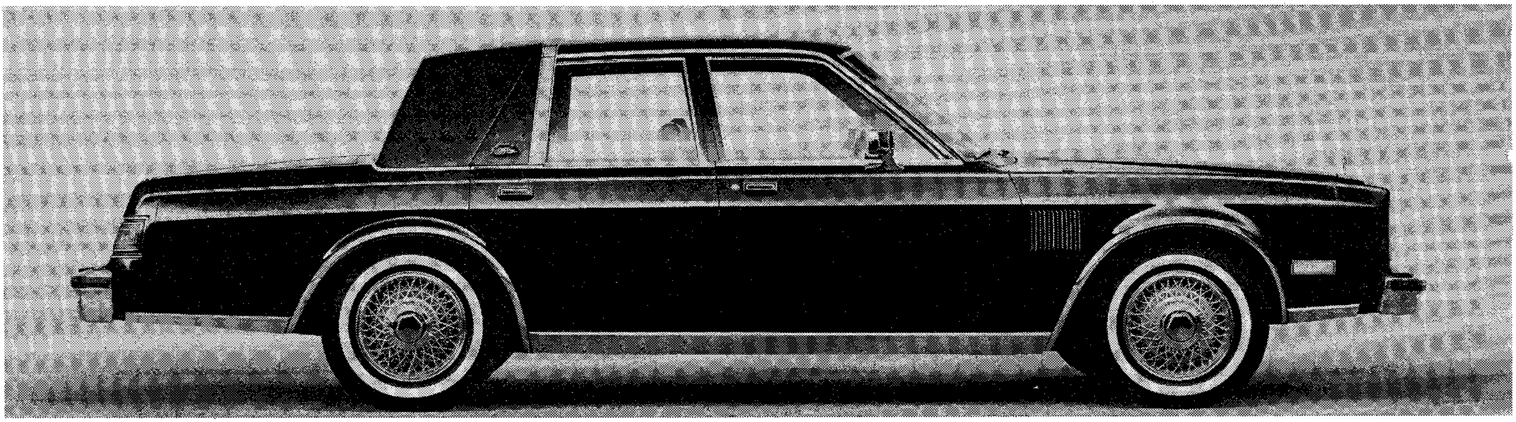

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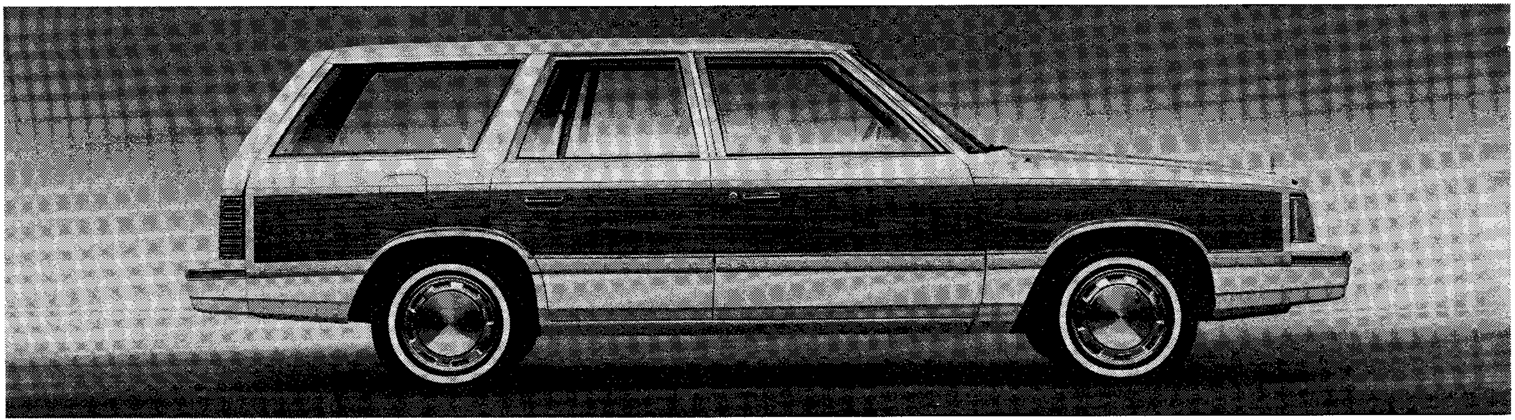

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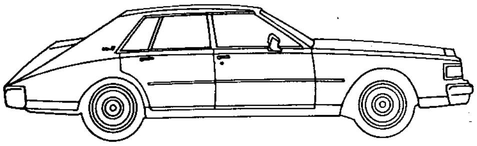

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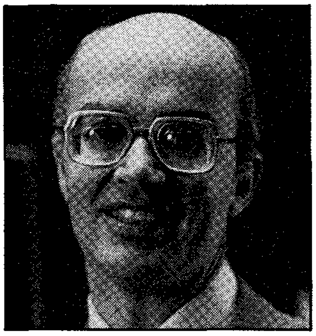
INTELLIGENCER

Paper Chase Nets Law Student

ONE OF THOSE 31 "SENSITIVE" foreign-policy documents that Interior Secretary James Watt refused to give Congress turns out to have been written by a law student who is a part-time intern at Interior.

None of the nineteen documents that Watt has now released was stamped "Classified," according to a source close to the House commerce subcommittee, which sought the material for an inquiry into U.S.-Canada relations.

Another Capitol Hill insider claimed the administration acted "preposterously" in withholding the material under a claim of executive privilege—the doctrine that's been used to shield Oval Office documents when release would harm the executive branch.


Watt: *"Sensitive" documents.*

The paper by the law student, Ligia Salcedo, summarized Canada's already public energy policies.

Said an Interior spokesman, "The Justice Department said we had the right to withhold the documents, and the president signed the memo requesting it. I don't care who wrote [them]."

Writer's Set Feels 'Moon'-Struck

Whose life is it anyway? *Finney and Keaton in* Moon.

Shoot the Moon, THE NEW movie about a disintegrating marriage with Albert Finney and Diane Keaton, has kicked off a guessing game among friends of screenwriter Bo Goldman: Who inspired the story?

For example, Pryde Brown, the first wife of *New Yorker* writer John McPhee, has told friends she's convinced it's her story. "Goldman was staying at the McPhees' home in Princeton when he was a struggling screenwriter and her marriage was cracking up," a source said. "She's upset."

Annie Parker, who is happily married to the film's director, Alan Parker, thought the onscreen spats were based on *her* life. "She was smiling," an acquaintance said. "She told her husband, 'I come off so well, and you come off an S. O. B.' "

Goldman insisted that the film is fiction. Still, he said, "what finally provoked me to write it was that every time my wife or I called an old friend's house after not being in touch for a while, either the husband or the wife wouldn't be living there anymore."

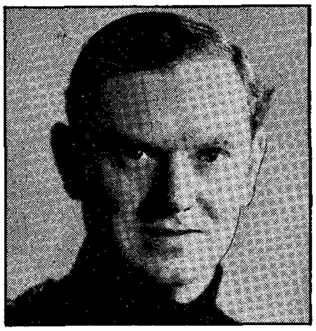
'Brideshead' Hero Has a Past

Brideshead Revisited FANS will soon get a chance to learn more about Charles Ryder, the Oxford undergraduate who's the protagonist of the hit public-TV show.

A London literary agency has turned up a previously unpublished companion tale to the Evelyn Waugh novel on which the show is based.

"Charles Ryder's Schooldays," as the manuscript is titled, chronicles the life of Ryder as a teenager at boarding school. Experts think "Schooldays" may have been Waugh's attempt to make use of ideas that were left out of *Brideshead,* which was published in May 1945. The author began work on the "Schooldays" material a few months later, according to his diary, and turned the manuscript over to his agent, A. D. Peters, who's now dead.

"It's thought Peters didn't like it, because it sat in a file in his office until someone in the agency recently rediscovered it," said Alan Jenkins of the London *Times Literary Supplement.* With sales of Waugh novels booming because of the TV series, the *Supplement* will publish "Schooldays" in the March 5 issue.


The young Waugh: *New tale.*

Copies of the *T.L.S.* are available at major newsstands in this country.

"One wouldn't want to go over the top and say it's the find of the century, but it's beautifully executed. And it did seem a good time for this thing to happen," said Jenkins.

'100 Stars' Left Service Tab

"NIGHT OF 100 STARS" HAS generated several nights of bills at the Helmsley Palace. The hotel gave free rooms to performers in the Actors' Fund benefit—but not free services. The food-and-liquor tab ($60,000 so far) is being sent to the show's producer, Alexander Cohen's organization. "The stars could charge anything," said a hotel spokesman.

An Actors' Fund official said the bills will be part of the production costs—expected to total some $4 million—for the benefit, held last week at Radio City Music Hall. With income from the show's sale to A.B.C.-TV, the fund hopes to make $500,000 or more, the official said.

Box Tree Plans East Side Inn

A STYLISH HOTEL IS GETting set to move onto the Turtle Bay Gardens block that's home to Katharine Hepburn and Stephen Sondheim.

Augustin Paege, owner of the Box Tree restaurant, is planning to turn a string of restored townhouses on 49th Street into a low-scale but high-class inn with rooms for $100 to $500 a night. Reservations for the fall are already being taken, he said. Paege also intends to move the Box Tree from 50th Street into a cottage in the hotel garden.

The new hotel will ensure that "when you've danced all night you can get a pear soufflé and champagne at 5 A.M.," said Paege, who also owns the Box Tree Inn, in Purdys, New York.

BY SHARON CHURCHER

Photographs: top, Dennis Brack/Black Star; right, Culver Pictures.

Cityside/Frederick Allen

THE ENORMOUS RADIO

Sixty Years at WOR

AT 9:52 A.M. ON JULY 28, 1945, A MAN working on the outside of the office building at 1440 Broadway heard a tremendous crash. He looked up, across town, and saw that an airplane had smashed into the Empire State Building. He went inside and ran down to the twenty-fourth floor, where WOR Radio's newsroom was located, and the station became the first to report the accident.

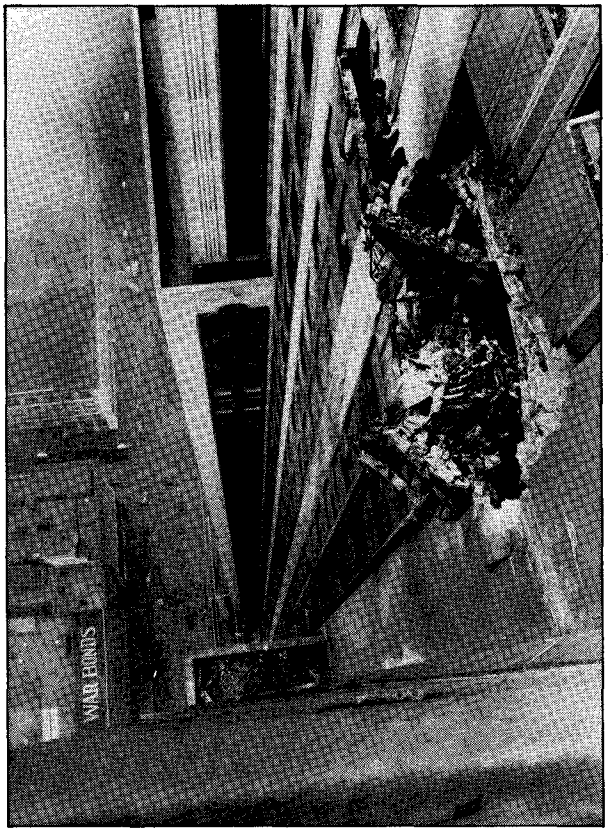
Minutes later, the station's sports director, Stan Lomax, ran into the newsroom. He'd been driving to work when he saw the crash. The station now had the first eyewitness account.

Before long, WOR had a man on the scene. In a live dispatch, of which a recording survives, he described what he saw: "Around us is more damage than we've seen in New York since tremendous fires before the war." Sounds of clanking steel and broken glass can be heard in the background. "When the plane hit the outside of the building, it kept on going, and the engines continued about twenty feet into the building and went down the elevator wells, where they were eventually found."

Later that day, a man walked into WOR's offices carrying a Dictaphone belt he'd been recording on in a building several blocks away when the accident occurred. He'd been near an open window. Now WOR had an actual recording of the incident. First there is just the man's voice. "This is a letter to Dean Crawford, University of Michigan. We are sending under separate cover..." A faint rumbling is heard. "Under separate cover..." The noise gets louder. "Under separate cover..." Louder yet. Then a bang, and silence.

The recordings of this coverage are from an extensive archive that WOR has amassed in the last year in preparation for the station's sixtieth anniversary, February 22. It is probably the greatest sound library any radio station anywhere has, a rich aural documentation of city history, world news, culture, music, and, above all, broadcasting.

Most of the collection resided, until recently, in a locked storeroom in WOR's offices, on 40,000 dusty, brittle acetate discs piled behind a jumble of unused electrical equipment. Some of the station's engineers knew those old discs were back there; none of the executives did, and nobody knew just how much was on them. The station had forgotten that, except for a gap in the fifties, it had made recordings of every moment on the air since 1937, and had recorded a fair amount even earlier.



The crash of '45: *You heard it first on WOR.*

When station employees began listening to the discs last year, they heard the record of an era. The Cisco Kid's adventures are registered on those discs, and so are those of Mark Trail, Tom Mix, Superman, Ukelele Ike, and Paul Winchell and Jerry Mahoney. Ed and Pegeen Fitzgerald chat over breakfast (they still chat today, evenings); *This Is Jazz* presents live improvisation; the first draftee ever is inducted into the military; the bombing of Pearl Harbor is announced; Hitler speaks to the world; Henry Morgan speaks to the world.

An announcer riding in a cab describes wartime Times Square: "Gone are the spectacular electric signs which made Broadway an international landmark. They not only have been extinguished for the nightly dimout, but some have been dismantled and turned into salvage. The Great White Way has gone to war."

As city history unfolds, WOR is on the scene. In December 1938: "This is Dave Driscoll ... speaking from the northbound platform of the 38th Street station of New York's Sixth Avenue ... elevated railroad. As most New Yorkers know, this famous, privately owned, 60-year-old structure ... tonight becomes the property of the city of New York, and tomorrow morning [an] auctioneer ... will offer for sale one of America's most famous transportation systems."

And, in December 1940: "Tonight at 34th Street and Sixth Avenue ... we have set up our Mutual microphones so that you may hear a word picture of the opening ceremonies of New York City's newest transportation link ... the widely heralded, much-discussed Sixth Avenue subway."

One of the collection's most moving documents is a recording of a very ill Babe Ruth wishing WOR a happy birthday just five days before his death. His voice is feeble, a mere crackle. He says, "I'll tell you, I feel pretty good. As far as circumstances are concerned, I had a pretty tough time in the hospital. As far as people saying that you haven't any friends, I can say that they're all crazy. ... I've had thousands of 'em since I've been in the hospital. I know I've tried very hard this year to get back in the game I love, but it seems that some obstacle always gets in the way."

The unearthing, rerecording, and cataloguing of this material was the idea, and has largely been the work, of Marianne Macy, 22. The granddaughter of a former WOR program director, she began thinking about looking into the history of WOR in 1979, when she was a sophomore at Hampshire College and needed an independent-study project.

"I stumbled into WOR," she recalls, "met with an executive, and told him I wanted to research the station's history." He referred her to a retired station staffer, Jim Thibideaux, who had been at the station, first as a page boy, later as an untitled jack-of-all-trades, from the twenties until the seventies. "He had incredible station archives," she says, "but every ten years he'd offer them to

Photograph: Wide World.

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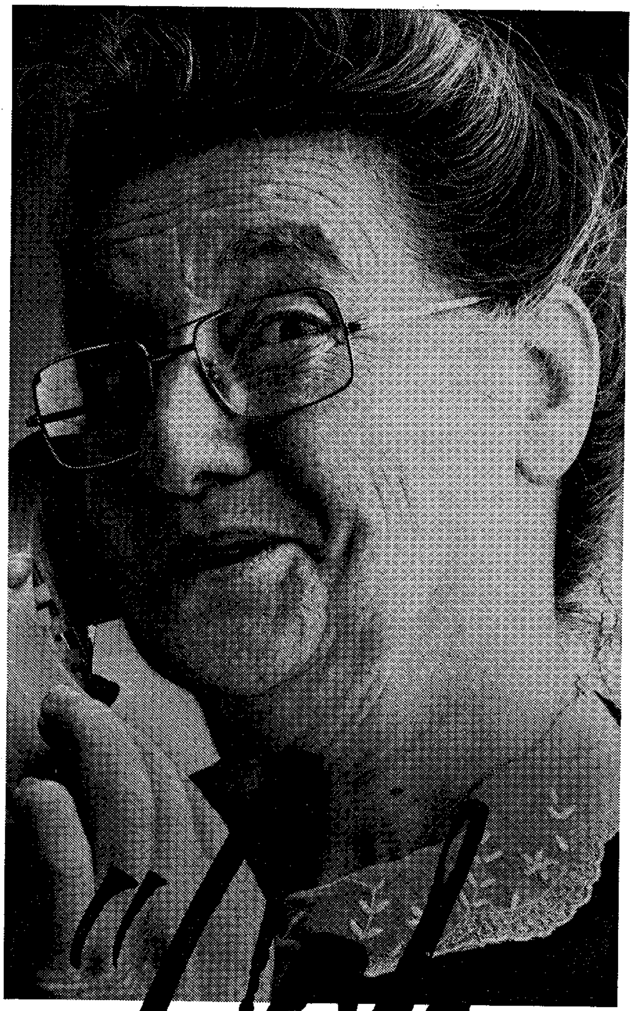

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Ireland	3.00	2.40 B
Italy	4.05	3.15 B
Luxembourg	4.05	3.15 B
Monaco	4.05	— A
Netherlands	4.05	3.15 B
Norway	4.05	3.15 B
Portugal	4.05	3.15 B
San Marino	4.05	3.15 B
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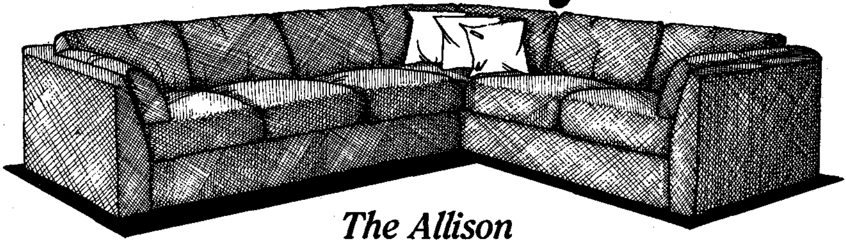

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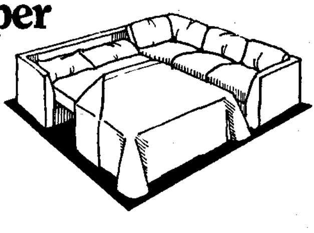

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Susan Murphy, Consumer Reporter, *P.M. Magazine*, Channel 5, August 5, 1980

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Joan Hamburg "Your Money Saver" June 4, 1980

"CARPETS AT BARGAIN PRICES" "The Rug Warehouse is another must for rug shoppers. He guarantees his prices to be the lowest anywhere."

New York Daily News, March 10, 1980

"The Rug Warehouse specializes in new, used, semi-antique and antique rugs from Persia, Turkey, Pakistan, China, India and other countries. Because of their low overhead, the Rug Warehouse can offer their wide selection at substantial discounts."

Shop Magazine, October 1980

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the station and they'd turn them down." He was more than happy to show Macy his own materials and tell her of the thousands of acetate discs.

She began talking to other station old-timers, and, in the summer of 1980, transferred to Columbia and enrolled in the Oral History Program. Louis Starr, the head of the program, "realized that this was amazing. He let me be one of two undergraduates in the program. The deal was that the Oral History Program would get the WOR material.

"I told Starr that I felt I was the wrong person to be doing this. I was totally inexperienced. He said to me, 'If any of us ever worried about our own limitations, none of us would ever have done what we've done with the project.' . . . It was a Thursday, and he said, 'Come back Tuesday and we'll devise a grant proposal.' That Sunday he died of a heart attack. So I didn't get a grant, but I never forgot what he said."

It was through Jack Poppele that Macy got an in, finally, at WOR, and the discs began to be listened to. Poppele, 88, is the father of the station and something of a legend in broadcasting. One day in January 1922 he walked into Bamberger's in Newark and found that they were thinking of setting up a temporary broadcasting station in the radio department to promote sales. An engineer was needed, and Poppele, who had been a wireless operator in the navy, was hired on the spot. In a month, the station was on the air, broadcasting with a 250-watt transmitter a record of Al Jolson singing "April Showers."

A year later, as the store's managers prepared to close the station down, Poppele pleaded with them. "I think broadcasting is going to be a big medium," he said, citing the number of radio sets the store had sold. The executives grudgingly agreed to let WOR live, and by the end of the next decade it was the flagship of a national network and the biggest money-maker in radio. It still is.

"Poppele is magical," says Macy. "He's one of those people who are in love with broadcasting. He taught himself everything. His love for radio and his brilliance come through when you talk to him." In 1935, his invention of a long-range directional antenna transformed the industry, allowing WOR to send out a signal reaching up and down the coast as far as Florida and Nova Scotia.

When Macy first told Poppele what she was doing, she remembers, "he said, 'Maybe I could talk to someone on the board of directors about this.' I did four interviews with him. After the last one, I asked if he had talked to the board. He said, 'I don't know. I wanted to see if you were really serious.' I blew up. I said, 'How can you let this all go to waste?

Something *must* be done with it all.' And he replied, 'That's what I wanted to hear.' He got on the phone right then to Pat Winkler, a member of the board." Winkler went to Rick Devlin, the station's general manager, and Macy soon had a job. The official excavation of WOR's past was under way.

For the last few months she and several other staffers have been preparing an illustrated history of the station, soon to be published by WOR and sold over the air; compiling a week's worth of historical programming, to be aired all day and evening February 22 through 28; and cataloguing tapes of the old discs.

They have listened to *Hit That Ball*, with Stan Lomax, to *We Want a Touchdown*, with Red Barber, to *Vic's Tele-Test*, to the *Uncle Don* kiddie show. "That famous incident with Uncle Don didn't happen," Macy says, referring to the legendary occasion on which, thinking the mikes were off, he is supposed to have said something like "That should take care of the little bastards."

People did hear some odd things on the station. One forties show begins with an exaggerated noise of crickets—it is *WOR Summer Theater*, with "shows suggested or written by the boys and girls of the WOR staff. Tonight, it's 'The Mystery of the Perfect Throw From Left Field and the Conga Dancer's Aunt.'" On another, the lovely señorita encountered by the Cisco Kid sounds remarkably like Gracie Allen. You know he is kissing her when you hear the harp arpeggio followed by a high-pitched sigh. And in 1947, it took Kate Smith three solid whacks against the bumper with a champagne bottle to christen the station's first mobile broadcasting unit.

The most glorious moment in WOR's history was in 1935, when it inaugurated the 50,000-watt directional antenna, making it by far the strongest station in the country. Ethel Merman, Bert Lahr, Milton Berle, Fiorello La Guardia, and a host of other stars, politicians, and dignitaries were on hand for the gala show done at Carnegie Hall, from which a live anniversary show will also be broadcast this February 28.

After the opening musical fanfare, an announcement was made: "And now, with the passing of 5,000 watts, we present to you our new 50,000-watt transmitter." There followed twenty seconds of dead silence. One imagines thousands of people waiting by their sets to hear the big New York station they could never before pull in.

Finally, President Roosevelt, in the White House, flicked the switch. The new era began with a full orchestra and chorus, live from Carnegie, performing the national anthem. "It must have been extraordinary," says Marianne Macy. "It must have been so beautiful when they did this." ▬

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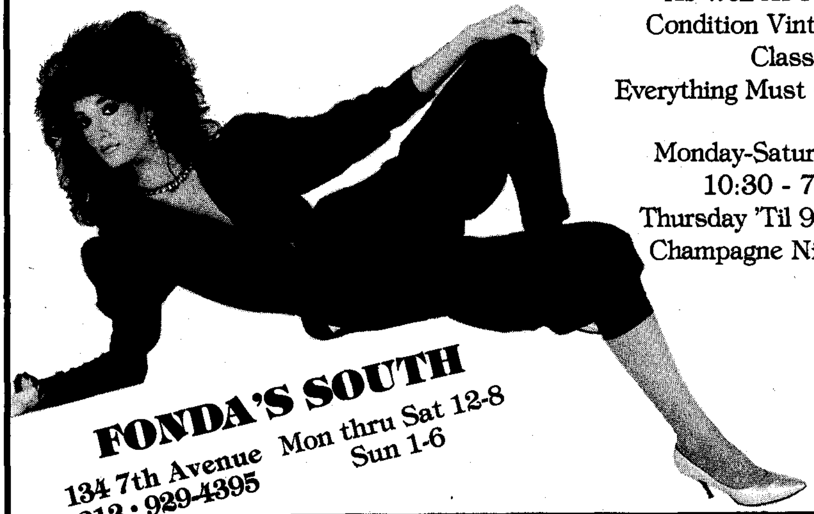

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Personal best: *Allen Neuharth with his prototypes.*

FORTY-FIVE DAILY NEWSPAPERS IN THIS country disappeared last year—38 evening papers, 6 morning papers, and 1 all-day paper, according to the Audit Bureau of Circulation's annual newspaper study. But that doesn't seem to bother Allen Neuharth.

For the past three years, while giant metropolitan newspapers teetered and fell, the chairman and president of the Gannett newspaper chain has blithely gone about the business of starting up a new general-interest national daily with ample sports, business news, and national stories. This fall, after a few more prototypes, a few more research forays, and a few more conversations with advertisers, the first copy of *USA Today* should roll off the press. It will start in the Washington area, and, if all goes well, reach newsstands in New York a year from now.

Why, with all the headlines about moribund newspapers these days, would anyone decide to introduce a splashy newcomer, and a national newspaper at that? And who is Allen Neuharth anyway?

Born on a dirt-poor South Dakota farm, he's a newsman-turned-businessman who is chief of the sixth-largest media company in America. Gannett's sales last year reached $1.4 billion, almost double those of the Washington Post Company. Defying the headlines, Gannett has reported record profits—despite strikes, paper shortfalls, recession, and whatever other pestilence has raged—since it went public 57 quarters ago. It owns more newspapers than any chain: 85 dailies and 23 others. Collectively, they have a circulation exceeding 3.6 million each day.

But Gannett's profile and influence are Lilliputian compared with its size. All those readers, but none who count—or so Gannett reporters lament. Few of the papers would make page 1 if they went under: the Chillicothe, Ohio, *Gazette;* the Lansdale, Pennsylvania, *Reporter;* the Richmond, Indiana, *Palladium-Item.* Gannett's "world of different voices where freedom speaks," as its advertising boasts, is an assemblage of community newspapers specializing in local news and making money. Most of the papers are the only read in town, virtual unregulated monopolies that can juggle prices at will.

Physically, the chain is a skeleton of a national newspaper ready to be fleshed out. Distribution routes and plants with available press time and labor are scattered across the country. The Gannett News Service is already in place, turning out features and local angles on major news stories for the chain. Add to that the Gannett Satellite Information Network, with dishes to beam stories to various printing plants, and you have what Paine Webber Mitchell Hutchins analyst Ken Noble calls "a leg up on any competition."

Gannett's real leg up may be Al Neuharth himself. The 57-year-old chairman is a self-made man who shuns overcoats in frosty weather, who lives in a 50-year-old oceanfront log cabin in Cocoa Beach, Florida, and who revels in poker but avoids other games, "where you can't help chance." He is a man who believes in technology but still uses the Royal he typed on in college.

When Neuharth was two, his father died after a farm accident. He helped support the family with a procession of odd jobs: newspaper carrier, composing-room gofer, and part-time helper in a butcher shop and a drugstore. Neuharth worked his way through the University of South Dakota, graduating cum laude, and then became a reporter at the Associated Press. Two years later, he took his first business gamble. He raised $50,000 and invested it in a tabloid called *SoDak Sports.* It went under. He joined the Miami *Herald* as a reporter, worked his way up through the Knight-Ridder newspaper chain, and ten years later joined Gannett as general manager of two newspapers in Rochester, where its corporate headquarters are located.

There he rose because he took the all-or-nothing gamble of starting a new newspaper. He began *Today* in Cocoa, Florida, in 1966, the first-ever launch for Gannett. It was a wild success, and it led to Neuharth's being named president in 1970. Nine years later, he added the title of chairman. Gannett is his show.

So is *USA Today.* It is also the company's Broadway debut, and Neuharth's boldest gamble. It is a project unlike what Gannett does best. Neuharth, who had consistently shied away from the headaches of big-city dailies (once turning down a job that would have led to the top spot at the New York *Daily News*), will now be fighting for advertisers and readers. Gannett will need at least a million of the latter at a quarter a head for the paper to make a go of it, and Neuharth expects to find them in the "upscale, mobile" sectors of society. This will be an extra paper for 4 to 5 percent of the 61 million people who buy daily papers, he says.

The audience should not be hard to scare up, predicts Paine Webber's Noble. Circulation analysis shows that on the average morning more than 15 percent of U.S. households buy a paper produced out of their county, and that doesn't include the *Times* or the *Wall Street Journal.* It means rural America is buying metropolis, mainly because the local paper isn't giving it what it wants.

Advertisers may be a harder sell. Last year, the country's 1,739 papers carried $17.4 billion in advertising, 12 percent more than the year before, according to the Newspaper Advertising Bureau. The fastest-growing category, up 19 percent, was national advertising: the cigarette companies, the liquor marketers, the air-

Photograph by Marvin Ickow/Uniphoto.

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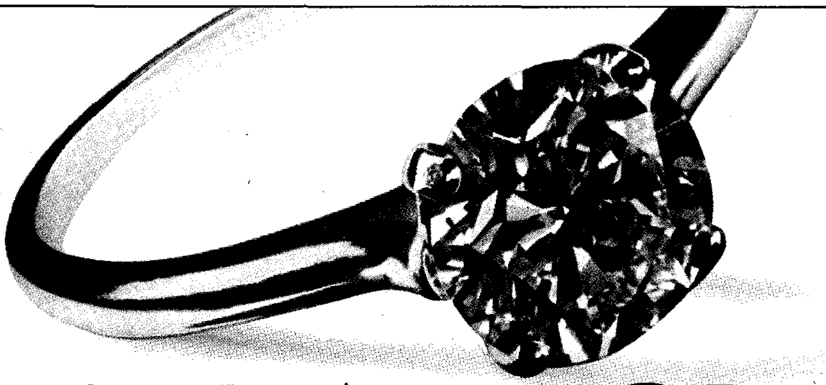

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lines—the big spenders Gannett is trying to attract.

But *USA Today* will debut in an iffy economy, the kind that induces advertisers to shun secondary outlets and stick with the prime ones. And what it's offering, at this point, does not grab everyone. "There are lots of ways to get fast national advertising coverage," says Phil Guarascio, senior vice-president of Benton & Bowles. "What niche does *USA Today* have? Where is the hook? It's great for extraordinary, fast-breaking marketing plans, but other than that . . ."

Or, it may be a medium ahead of its time, says McCann-Erickson executive vice-president Eugene DeWitt. "Why not a national newspaper? It's a terrific idea. Neuharth today is kind of where Ted Turner was years ago. Newspaper companies are notoriously parochial. They make most of their profits from local advertisers, and they pretty much ignore the national guys. Along comes the *Wall Street Journal*, so successful advertisers have to wait in line. Shows how much interest there is out there. Maybe *USA Today* can cash in on it."

The *USA Today* launch is being painstakingly organized, "with escape hatches all over, so if it's not working, we can cut loose," says Neuharth, who looks a little like Liberace and dresses mostly in black and white. If *USA Today* proves a bust, Gannett could use its satellite system to deliver editorial and advertising supplements, build up its billboard business, or even fashion a Spanish-language-newspaper chain using its recently acquired *El Diario–La Prensa*, in New York, as the base.

Even so, the financial community has not yet been sold. Two weeks after Gannett made the move official, the stock fell four and a quarter points to its twelve-month low. It has not yet recovered, but some analysts who clucked about the bath Gannett would take are less critical now, after being subjected to heavy doses of Neuharth's salesmanship. He assured them that the paper would be financed from cash flow and earnings. And the research is the product of Gannett's own Lou Harris & Associates. Neuharth himself helped to create the questionnaires and has personally reviewed the results. There are at least two more prototypes, slated for April and July (two were produced last year)—all this to minimize the risks and fine-tune the product. "The decision to publish was relatively easy, based on all our research," says Neuharth. "It's *how* to proceed that's so hard."

Hard and risky. "But the risk-reward ratio is right," says Neuharth. He's made his biggest gamble yet, this time on the premise that cable will fragment television audiences and leave newspapers as the last mass medium. *USA Today* is waiting. ▬

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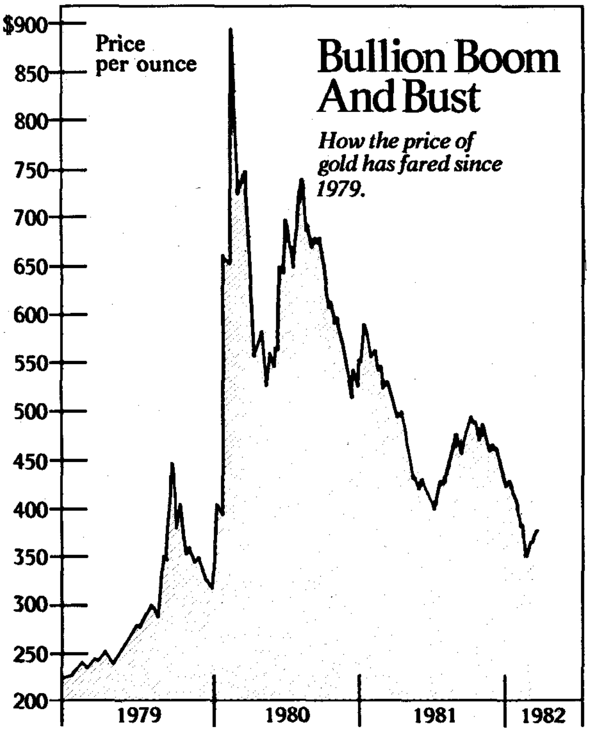
The Bottom Line/Jack Egan

WHEN WILL GOLD GLITTER AGAIN?

Metal Fatigue

IF YOU'VE BEEN TEMPTED BY THOSE COMparatively low prices for gold, hold off. That's the view of some of Wall Street's leading gold watchers. Although the price of gold has plummeted from its peak of $850 an ounce two years ago to around $375, the doom-and-gloom school's favorite investment does not seem ready for a sustained new rise. A buying opportunity may come later in 1982, but right now the metal seems likely to stay in its rut. The same goes for silver, despite a recent $1-an-ounce increase to $8.60.



Bullion Boom And Bust

How the price of gold has fared since 1979.

High domestic interest rates, a dose of global disinflation, and a worldwide recession have hurt gold along with most other metals and most commodities. Ironically, cash—that most contemptible of investments for goldbugs—has performed marvelously all the while, with astronomical interest rates available at virtually no risk. Last year was "a particularly frustrating one for gold's true believers," says André Sharon, the head of international-investment research at Drexel Burnham Lambert. "With virtually every major financial and fixed-income market ending the year with a loss, and with geopolitical developments continuing to deteriorate, goldbugs had good reason to expect some better reward for their loyalty."

There were slight jogs upward in gold prices following the assassination of Egyptian president Anwar Sadat and after the declaration of martial law in Poland. But gold showed no real zip during these international crises, even though money is traditionally supposed to flow into bullion at such stressful times. One special factor that has hurt gold is a series of heavy sales by the Soviet Union. Russia has been forced to raise foreign cash with which to assure repayment of the mammoth bank debts run up by Eastern-bloc countries following the Polish crisis and to protect its own ability to borrow. It also needs money to pay for grain purchases to make up for its poor 1981 harvest. The world's second-largest gold producer after South Africa, the Soviet Union sold an estimated 250 tons of gold in 1981, three times what it had sold the previous year.

"If it were not for the very heavy Russian sales, gold would probably be $100 an ounce higher," says Sharon. He got his clients out of gold and gold-mining shares in September 1980, when bullion was still at over $700. He remains "moderately negative" about the metal and "doubly negative" on the South African gold-mining shares.

Longtime holders of gold "may want to start nibbling," Sharon says. He doesn't see the price dropping much below $325 an ounce. However, he would wait: "I see gold as a pretty dull holding for the next two or three months. By spring or early summer we should know whether inflation is really coming down. The reason I prefer the metal to the shares is that if the price goes down further, the risk is much bigger in the South African shares than in the metal."

He explains that the dividends paid by top-rated South African gold mines like Driefontein and President Brand have dropped over 5 percent to around 15 percent. That's not very appealing when you can get the same return on short-term-interest-rate investments with none of the risks involved in investing in South Africa. Dividends have dropped, by the way, because of increased mining costs, which haven't been covered by the low gold prices.

Other gold analysts are more positive than Sharon. David Fitzpatrick, Merrill Lynch's London-based gold expert, thinks gold may fall to $350 in the next few months. He notes that March is usually a weak time for the metal. But later in 1982, he believes, "a major buying opportunity may develop."

Gold could turn out to be attractive both for its potential total return and in comparison with disappointing results from stocks and other investments, Fitzpatrick maintains. And, based on past experience, he says, if the world economy continues to deteriorate, "gold could perform extremely well during years of depression."

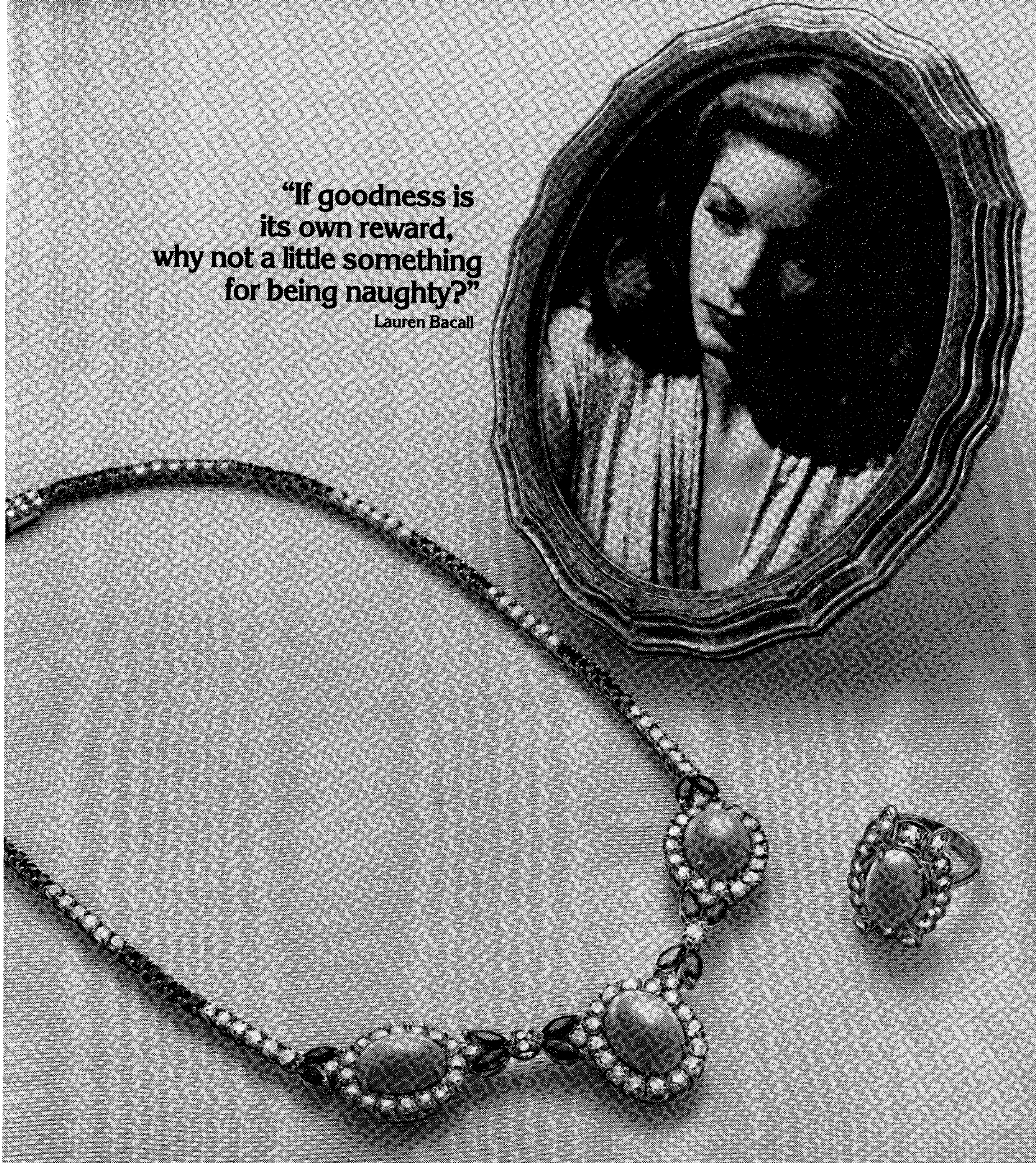
The average price of gold last year was $460 (it was $610 in 1980 and $300 in 1979). This year's average could easily equal 1981's, says Fitzpatrick. But he concedes that major uncertainty still remains about how much of the metal the Russians will sell this year.

The most interesting metal for investors right now is copper. Its broad range of industrial applications makes it likely to do well during an economic recovery. So far, copper prices have failed to turn around—futures for February delivery are pegged at just under 72 cents a pound, slightly above their recent low. The actual cost of producing copper is about 90 cents an ounce.

Copper prices are widely expected to move up sharply once worldwide economic growth resumes. Inventories have been declining steadily for the last few years because the low market price hasn't justified new mining. But once demand increases, new production at higher prices will be required. Nonetheless, say the experts, it is still too soon to start buying.

"Everyone in the world has been waiting for copper to turn," says Marc Berkowitz, who heads the commodity-trading department at Sinclair & Company. "But copper prices have been disappointing these people for a year."

"Small surpluses can have enormous effects on the price of a metal," notes William Siedenburg, an analyst at Smith Barney, Harris Upham. "With copper, you have inventories basically in balance, while demand is still dreadful. When we get a turnaround in demand, the lack of an inventory and high production costs will drive up the price of copper." He foresees "no immediate change" in the



"If goodness is
its own reward,
why not a little something
for being naughty?"
Lauren Bacall

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situation and thinks it may be months before copper starts to move.

Although companies with copper holdings are a stock-market bargain right now, Siedenburg recommends that investors wait somewhat longer before buying. His concern is not that copper-company shares will lose value on their own merits but that overall market prices could still tumble farther, pulling these stocks down with them.

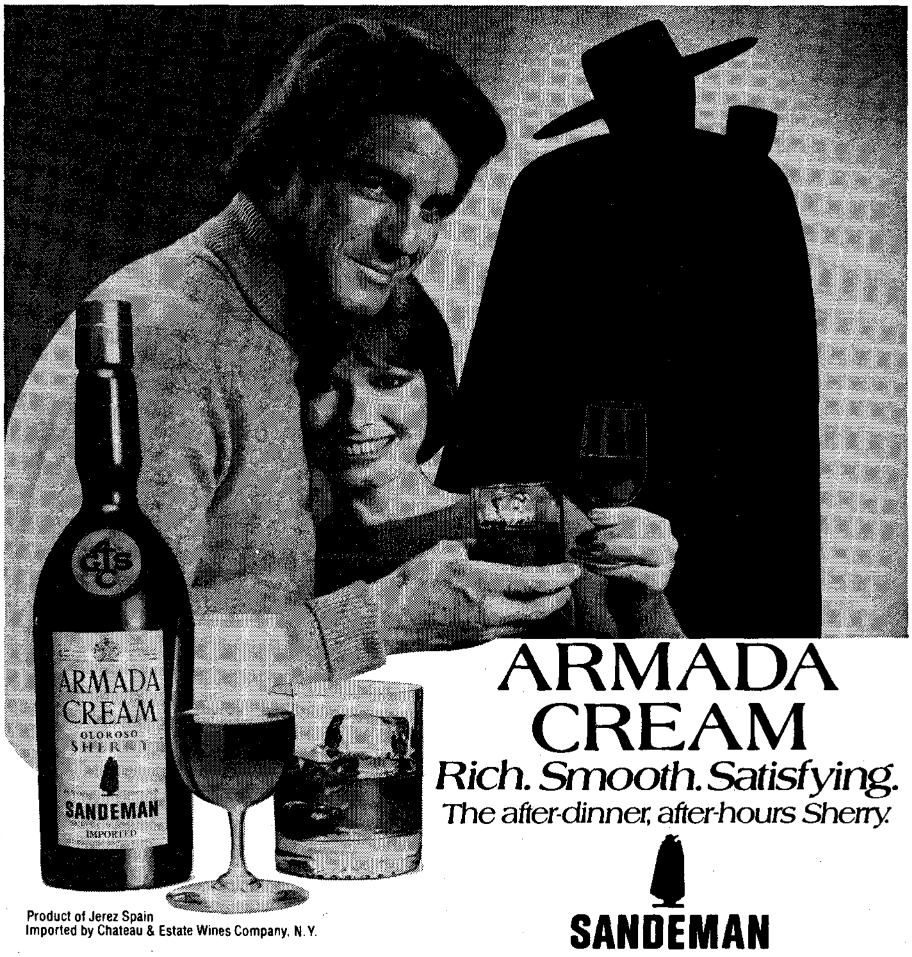
He does, however, recommend a few very attractive metals stocks that investors "should tack up on the wall and look at occasionally." They are:

☐ Newmont Mining, a leading American copper producer that has very large gold holdings and is on its way to becoming one of the biggest gold producers in the country. It has a strong coal division as well and profitable cement, oil, and natural-gas operations. Last week, Newmont's shares were trading at $36, up just one point from the year's low. Newmont stock had hit an all-time high of $79 only last summer. The company's biggest appeal, says Siedenburg, lies in its investment portfolio. Newmont owned large chunks of both Conoco and St. Joe Minerals when they were taken over in 1981, and picked up hundreds of millions of dollars in profits. Siedenburg estimates that Newmont's cash and securities are worth about $20 a share. With earnings expected to exceed $2.50 a share this year, Newmont represents, in his words, "an extraordinary opportunity."

☐ Inco, Ltd., the large Canadian producer of nickel, copper, and other metals. Its stock is trading at $13.50, down $10. The drop is due to recent losses and a few very large write-downs. Siedenburg thinks the decline has been excessive and finds Inco a good value at its current price.

☐ Brush Wellman, Inc., a specialized producer of engineered materials with the leading position in beryllium, a metal with many high-technology applications. Its stock was trading last week at around $35, down from its twelve-month high of $44. Siedenburg expects per-share profits to hit $3.75 this year, up 15 percent. And in 1983, he expects, earnings per share will soar to between $4.50 and $4.75.

One company that Siedenburg doesn't currently recommend but that will be an interesting play if silver prices rise is Asarco, Inc., the country's largest smelter of non-ferrous metals, including silver, and a big copper producer. Each $1 increase in the price of silver would boost Asarco's earnings by 50 cents a share, Siedenburg estimates. A rise from $8 to $11 an ounce would add $1.50 to that bottom line and almost equal the entire company's 1981 per-share income. Last week, Asarco was trading at $22, a little above its recent low. ■



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IN AND AROUND TOWN

By Ruth Gilbert

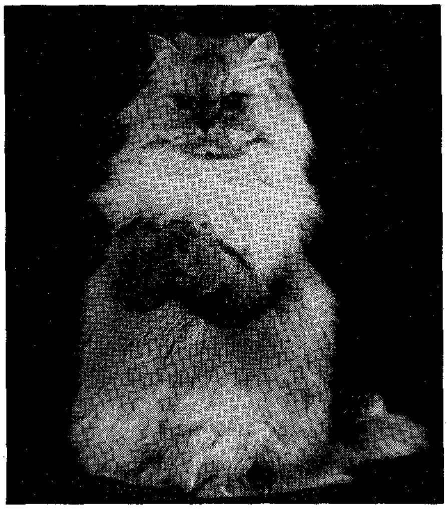
February 22 through March 3

S	M	T	W	T	F	S
	22	23	24	25	26	27
28	1	2	3			

Lee Roy Reams, of *42nd Street,* moonlights February 25, 26, and 27 at the new O'Neals' Times Square, which you knew as Rosoff's for many a year. *The Seduction,* an erotic suspense drama with Morgan Fairchild and Michael Sarrazin, opens February 26 at Loews State, Orpheum, and New York Twin. And the Lone Star Cafe celebrates Texas Independence Day with noisy blowouts March 2 and 3.

Perfectly Claire

Claire Bloom (right), whom you are faithfully watching every Monday night as Lady Marchmain in *Brideshead Revisited,* gives a dramatic reading entitled "These Are Women: A Portrait of Shakespeare's Heroines" March 1 at the 92nd Street Y.



Sitting Pretty

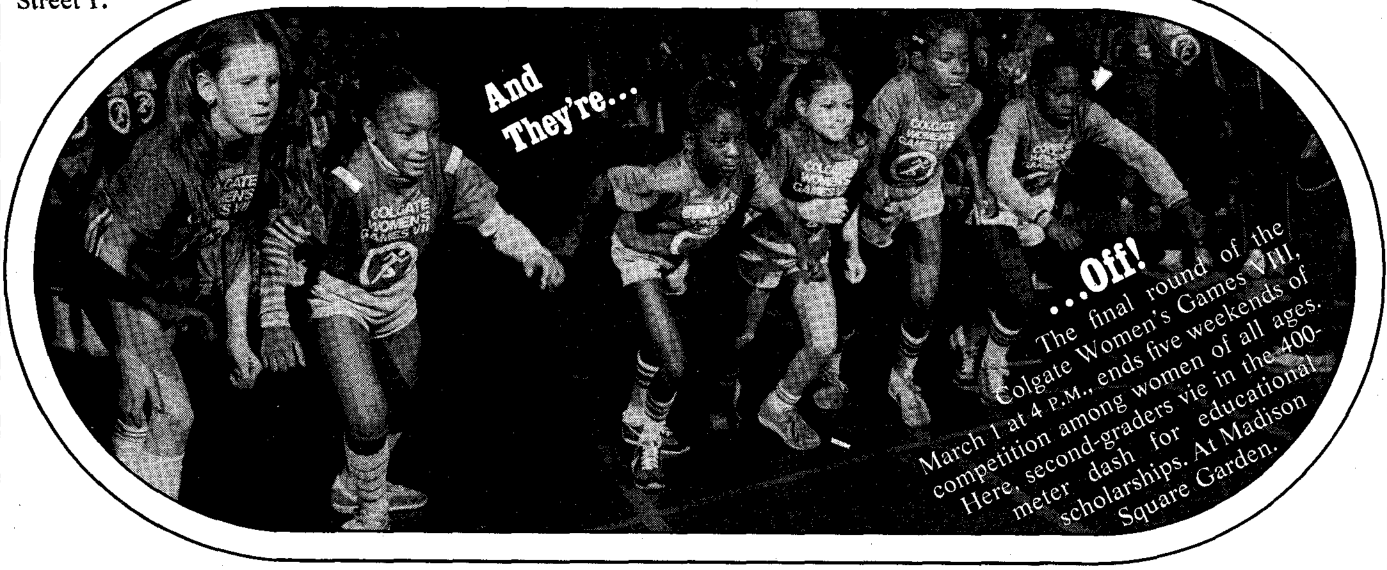
Pretty Girl (above), a shaded silver Persian, will be one of about 600 cats on view at the Empire Cat Club's sixty-fifth annual Championship Show, February 27 and 28 at Madison Square Garden's Rotunda. When "The Best of the Best" is selected, Sunday evening, 599 cats will think it was fixed.

Opera Opener

Diana Soviero (below) stars as Violetta in *La Traviata* when the New York City Opera starts its spring season, February 26. New productions of Verdi's *I Lombardi,* Cherubini's *Medea,* and two other works lie ahead.

Solo Dancer

Ms. Sachiyo Ito (right), in her only concert this season in New York, performs selections from her vast repertory of classical Japanese dance February 27 in the Martin Luther King Jr. High School auditorium. Call 787-8903.



And They're... ...Off!

The final round of the Colgate Women's Games VIII, March 1 at 4 P.M., ends five weekends of competition among women of all ages. Here, second-graders vie in the 400-meter dash for educational scholarships. At Madison Square Garden.

Photographs: top right, Beth Bergman; center right, Andrea Brizzi.

New York

Ronald Reagan's Most Trusted Adviser

By Michael Kramer

THIRTY-ONE ACROSS SEEMED like an easy one, but Paul Volcker was having trouble. As chairman of the Federal Reserve, Volcker had been pre-boarded on the Eastern shuttle from Washington to New York, and he had settled comfortably into a seat near the back of the plane alongside the security agent accompanying him. Whatever economic affairs weighed on his mind were less consuming than the crossword puzzle Volcker chose to tackle. "Thirty-one Across," Volcker muttered to himself. "Six letters." The clue was "Scrooge's partner."

Volcker may have eventually recalled that Scrooge's partner was Marley, but he and a good many other Americans could be excused if they filled in REAGAN. Of course, this could be seen as unfair to Scrooge. For both he and Marley always seemed on top of things, and Reagan sometimes appears not to have the foggiest.

The president's problem is that the old questions are back: What is he doing, what is he thinking, and whom is he listening to? The answers are familiar. Despite the vast information available to any president, Ronald Reagan seems perfectly content mostly to consult himself. When he's right, he's a leader and there's no Monday-morning quarterbacking. When he's wrong, watch out.

Everyone consults himself, of course, but normally when one runs a large shop he considers the advice of others and tempers his instinct as the facts warrant. Reagan, it seems, listens, but does not hear. All manner of advice comes to him—sometimes it is unanimous—but he often ignores it.

The result is strange: The president appears more accessible than his recent predecessors, but to what end? In fact, Reagan is as isolated as most presidents. It is just that this president's isolation is different. It is of the intellectual variety.

What the president is doing is easily stated, at least by the president. He is keeping faith with the people who elected him. He's slashing the budget, and he's refusing to budge from the program and principles put forward during his first year in office.

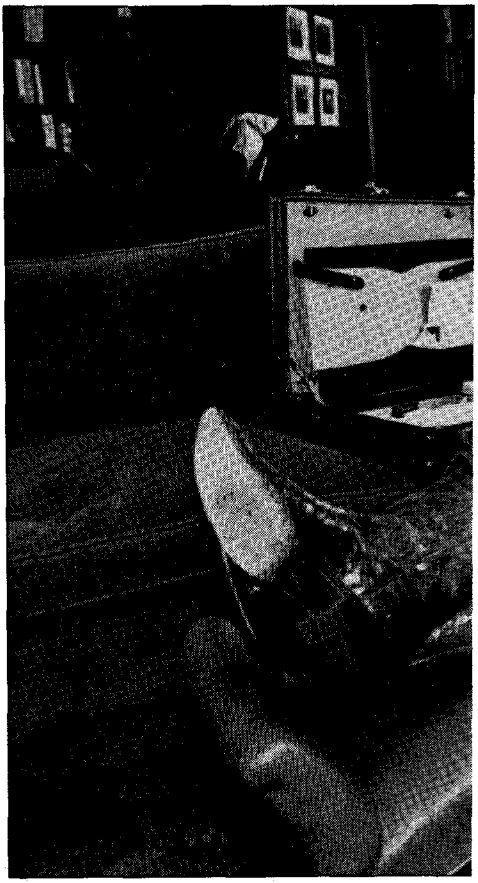
Which would be fine if things were going well, if the economy were robust, if business were booming. But almost nothing seems to be working according to Ronald Reagan's original script. Business investment, adjusted for inflation, is declining. Unemployment is near a post–World War II record, and interest rates are sky-high and climbing. Business leaders say they won't invest in new equipment when plant capacity is idle and when even a third-grader can calculate that it's better to put spare cash in high-interest certificates. The consensus seems to be that without a major reduction in the president's record deficits, astronomical borrowing costs will continue to cripple any economic recovery.

How could a politician as savvy as Ronald Reagan hold to a course so many of his associates have urged him to modify?

"To begin with," says a Reagan aide, "you have to understand that as a political proposition the president places the absolute highest value on consistency. He believes completely that Jimmy Carter was brought down by the waffling of his policies, and he is convinced that more than anything the people want to see *one* policy carried through to conclusion."

To conclusion. That's the problem. The conclusion may be awful. What makes matters worse is that Ronald Reagan's consistency is selectively applied. Remember the balanced budget? The president used to worship it. As recently as last September, Reagan said, "This administration is committed to a balanced budget, and we will fight to the last blow to achieve it by 1984. . . . We will not sit on our hands and watch helplessly as the deficit swells and swells."

Then, less than two months later, he backtracked. "I did not come here," said the president in mid-November, "to balance the budget—not at the expense of my tax-cutting program and my defense program. If we can't do it in 1984, we'll have to do it later." Later? Somewhere in the range *beyond* 1988, says Budget Director David Stockman.

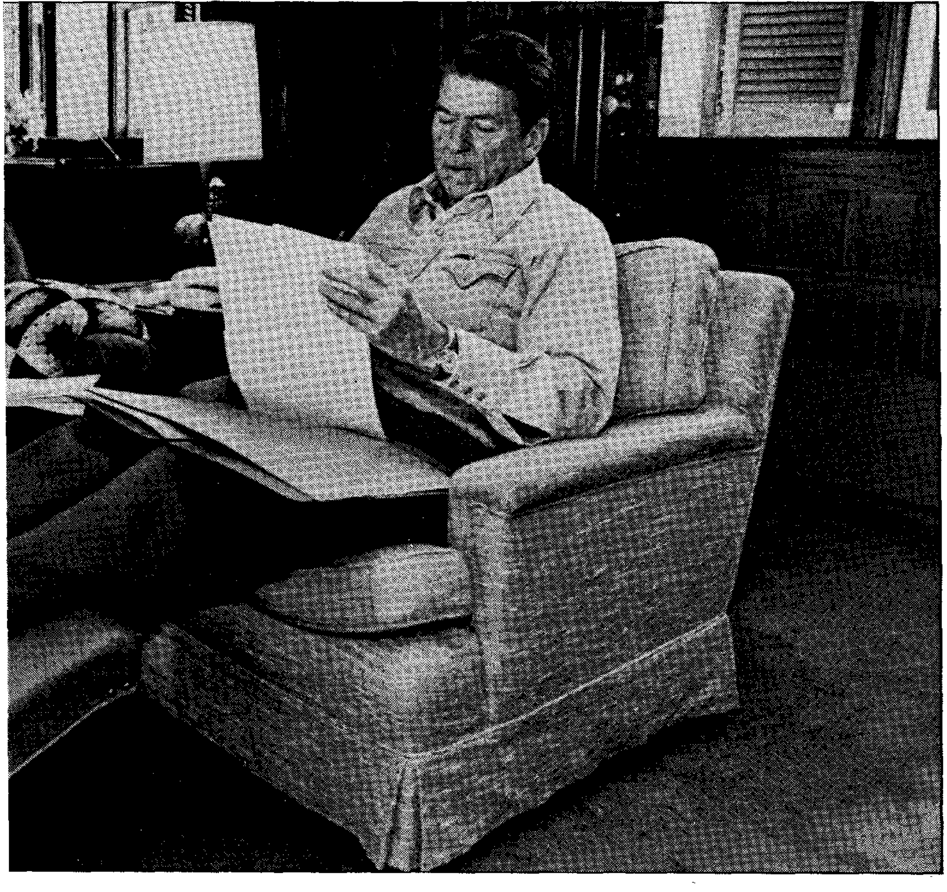


Working at Camp David: T

Photograph by Owen/Black Star.

"...Despite the vast stores of information available to him, the president seems perfectly content mostly to consult himself..."

WHAT HAPPENED? WELL, by last spring, just a few months after the administration had proposed its program, the economic indicators all turned down. It was clear to all who cared to look that the revenues wouldn't be coming and that the economy was not improving. Nevertheless, says a White House official, "we stuck to our guns because the most important thing was for the president to win a victory for his program. He had to prove that he could lead." Lead he did—the economic-recovery program passed—but by September, says an administration official, "it was obvious that things were going to be horrible, that the deficit would go off the charts unless we cut someplace else."



·esident continues to be a heavy reader, though not a particularly discriminating one.

In the judgment of a number of senior White House aides, led by Chief of Staff Jim Baker, that "someplace else" was the defense budget. A battle raged within the administration during September, but it was a more traditional fight in the sense that the president was being torn between two competing sets of advisers *within* his official family. Finally, Reagan chose to side with his military aides. He wanted to be consistent about his desire to rearm America.

"At that point," says a White House aide, "we started putting together a package of tax increases—we called them revenue enhancements—in order to cut the deficit by about $35 billion. Just about everyone eventually was on-board, and certainly everyone who mattered." Everyone, that is, but the president. Ronald Reagan was never eager to raise taxes at all, and he seemed simply to be waiting for someone, anyone, to reinforce his own instinct.

That someone was Representative Jack Kemp, of New York. As godfather of the Kemp-Roth tax-rate-reduction plan, which Reagan had adopted as administration policy in 1980, Kemp had a great deal to lose politically if the president was perceived as straying from the program Kemp had prepared. "That's when the network went into action," says a Reagan aide bitterly. "That flaming ass---- [common White House shorthand for Kemp] got to everybody. Guys like Bob Novak [half of the syndicated-columning team of Evans and Novak] were writing that the issue wasn't raising revenues to offset unexpected deficits but was a moral matter about whether the president had the courage of his convictions. On the inside—or at least not in print—Kemp organized a campaign to have the kitchen cabinet [a group of the president's California cronies] telephone and visit the boss to tell him to stay true. That was their very simple message: Stay true, stay true, stay true. They even used some New York social friends of Nancy's, like Jerry Zipkin. They got to her and told her she just had to have the president not retreat."

The dam burst in late January, just days before a final decision would be conveyed to the people in the president's January 26 State of the Union address. A group of Chamber of Commerce officials visited the White House and reinforced Kemp's view. "All the other business groups, like the National Association of Manufacturers, were for the excise taxes," says an administration official. "But Kemp knew that the chamber was against them, and it was the chamber alone that got in to see the president. And they did so at the very most opportune moment."

At the same time, some associates of Kemp's drafted a letter opposing the tax increases, and they were able to secure the signatures of fifteen people who had been chairmen and co-chairmen of major state Reagan-for-president organizations during the 1980 campaign. The letter was hand-delivered to Kathy Osbourne, the president's personal secretary, but even that did not satisfy the letter's authors, who were wise to the ways of the Reagan staff. "We kept it to one page," says one of those involved in the letter's preparation, "so it would be simple. But, even so, we knew that giving it to Kathy didn't mean the president would see it."

And, in fact, a White House aide confirms that the letter did not get to Reagan.

"So we made sure the president got the message. We used a back channel." The back channel was the New York *Times*. The contents of "the chairmen's letter," as it came to be called, were revealed in a page 1 story on January 22. "Yeah," says an administration aide. "The president likes reading the papers. He saw *that*." Did the president ask why he hadn't seen the letter? "No."

Meanwhile, the White House's ongoing polling operation had reported that increased levies on alcohol and tobacco *would* sit well with the populace but that beer and gasoline taxes were out. "The people seemed to be saying that they didn't mind real 'sin taxes,' " says a Republican-party official. "But they drew the line on beer and gasoline. Those are considered essentials."

By removing beer and gasoline from the tax-increase list, the dollar value of

"...Sometimes the president's unwillingness to admit new and uncomfortable truths leads to results that are ludicrous..."

the entire package plummeted from $35-billion to just about $15 billion. That factor, combined with the Kemp-led anti-tax campaign, made a negative decision that much easier for the president. "I'm concerned with my effectiveness and ability to get things done if I'm seen in retreat," Reagan told his White House advisers. And that was it. The political calculation, as expressed by one of those advisers, ran like this: "With the dollar savings so minor—in other words, a $90-billion-deficit prediction would come down just to $75 billion or so—the president would look like he had lost faith in his own policies. For what? So the deficit number would look lower? Big deal."

IN THE END, THEN, ON THE BIGGEST question yet to face him as president, Ronald Reagan sided not with the hired help, who are paid to make him look good, but with a coalition of outsiders with their own agenda. It is possible that the tax decision would have been different if the outside advice hadn't dovetailed with Reagan's own instincts, but that is hardly comforting.

The problem is that the president doesn't discriminate. Any source of advice is good for him if it confirms his long-held beliefs. Sometimes this is fine. But sometimes an unwillingness to admit new and uncomfortable truths leads to ludicrous results. In fact, the habit of a lifetime, so evident during the campaign, when Reagan would spout incorrect statistics gleaned from sources like *The Reader's Digest,* has not abated.

Recently, for example, the president had some incredible things to say in support of his call for voluntarism. Reagan, you may remember, wants private citizens to take up where he wants the government to leave off. He finds fodder for his argument everywhere. In a January 14 speech about his "Task Force on Private-Sector Initiatives," Reagan was eager to make the case for private instead of public welfare services. He trotted out a survey conducted by the American Enterprise Institute to prove his point. The question was how much of each dollar spent actually reaches the needy beneficiary for whom the money is intended. A.E.I., a conservative think tank with vast resources, could have found out. Instead, it took a poll. It asked 1,500 people across the country what they *thought* about the relative efficiency of spending by the government versus the United Way—in other words, their impression of this factual point. The median hunch was that 50 cents of each dollar gets where it is supposed to go when the United Way does the giving, but only 25 cents makes it when the government is in charge of the handouts.

Michael Kinsley, of *Harper's,* conducted his own poll. He called the public-information officers for the United Way and the U.S. Department of Health and Human Services. What Kinsley found was that the government claims a 99.5 percent efficiency rate, while the United Way says only 90 cents of its dollar reaches the needy.

The two agencies' flacks may not be the best sources of accurate data, but they're probably a lot better than a random poll. The point, of course, is that the president of the United States, with access to the best information the nation can develop, should *have* that information. More important, the president should *demand* it. By the time a man gets to the White House, he should know better. And while it is nice to learn that the president is a reader, it is disconcerting to learn that he still isn't a discriminating one.

FOR EVERYONE BUT THE NEEDY, the president's goof about voluntarism is comical. Unfortunately, Reagan's performance on this one is typical, not aberrant. And, worse, now that he has the power, the stakes couldn't be higher. Especially abroad.

After a year in office, it is still nearly impossible to discern the administration's foreign policy. The ideology is in place, but anti-Sovietism, even as a predicate, can't define a superpower's *entire* foreign policy. The result has been a mishmash of conflicting advice and mixed signals that seems to faze the amiable president not at all. There may be a "redirection" in American policy toward Israel (as Defense Secretary Weinberger seems to desire), or there may not be (as Alexander Haig would prefer). But to have two disparate voices speaking on behalf of the United States on so volatile a subject as America's relations in the Middle East furthers neither policy—assuming the president knows which one he wants to pursue. And a presidential letter to Menachem Begin can cool things down only until one of the secretaries makes another statement "clarifying" the situation.

By all accounts, the president, in his normal above-the-fray way, rarely gets involved in the foreign-affairs specifics. National Security Council meetings—at which the president is present—are little more than high-level forums for Reaganite rhetoric. By one inside account, the president actually says things like "Gee, it would be nice if we could strengthen our ties with the Arabs, but Israel is still our best friend." No wonder Weinberger and Haig seem at odds abroad. Each takes from such guidance the message he wants to hear. Weinberger, decidedly anti-Israel, talks of selling arms to Jordan and forcing the allies to stand up to the Russians in Europe. Haig thinks the last thing the administration wants is to give more arms to Jordan, and he sounds like Henry Kissinger when he says America should go easy on the allies.

SOONER OR LATER, THINGS could blow on either the domestic or foreign front—or both. Domestically, the budget cuts (and they are *real* cuts—not simply cuts in the rate of growth of programs, as the president claims) will further polarize large segments of the population. Abroad, anything could happen. Right now, the administration is concentrating its attention almost entirely on the domestic side. The economic work was supposed to be completed last year. Events have intruded, none of them good, so the economy will dominate in 1982 as well.

For the Reagan team, this means that the 1982 elections, which will be a barometer of the president's performance, will turn almost wholly on the state of the economy.

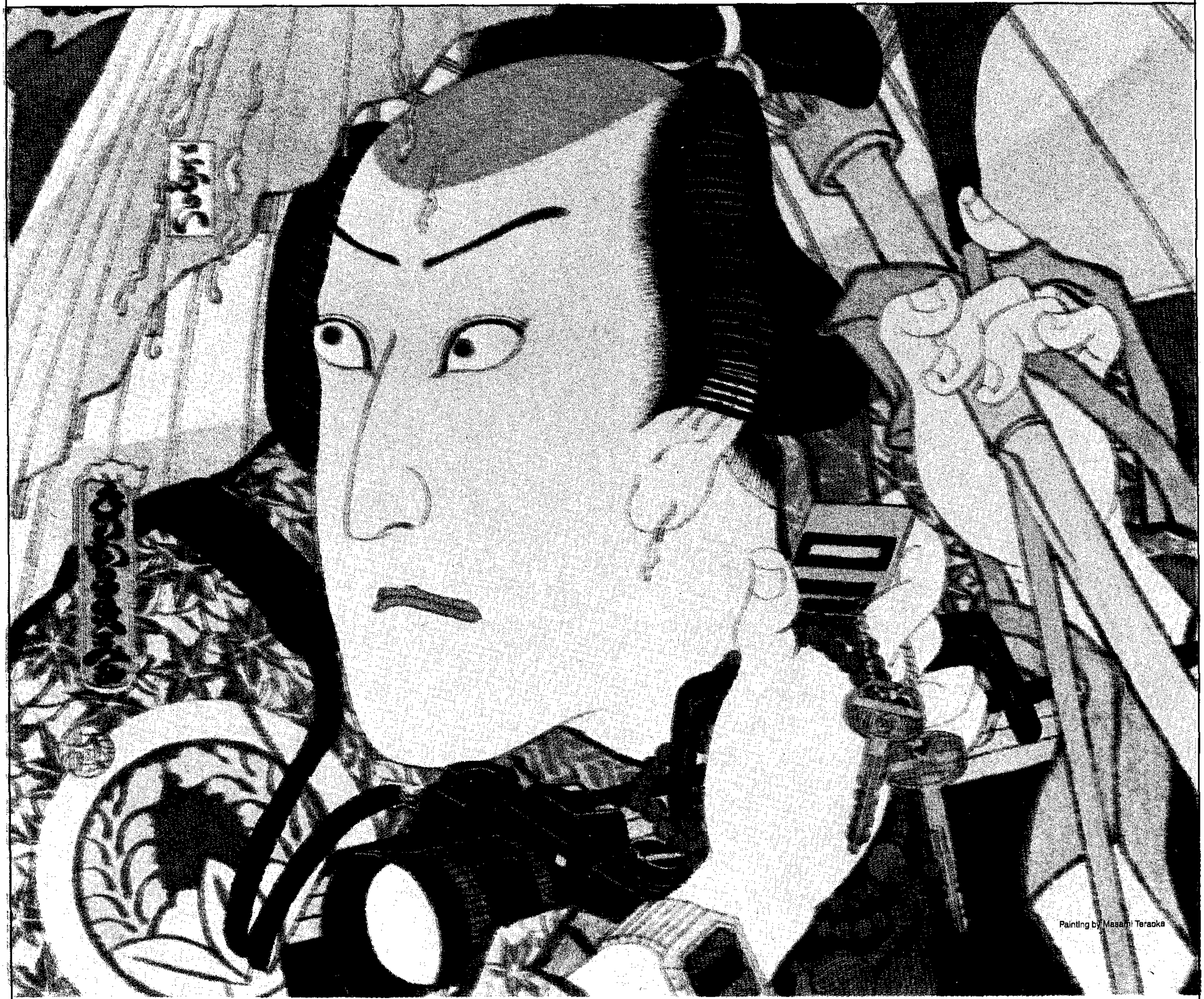
"For now [which may not be long], we won't compromise at all," says a high-ranking administration official. "We'll let Congress work, and if Congress guts the program, okay. Then we'll be able to blame Congress if the economy doesn't turn around. Or at least we'll try our damnedest to blame it. And if things do improve economically, we'll say conditions would have been even better if Congress hadn't tampered with our plans."

It isn't difficult to hear Ronald Reagan making his points next fall. In fact, in his most recent remarks, the president has already telegraphed the approach he will use during the 1982 midterm campaign: "If we had not acted as we did, things would be far worse for all Americans than they are today," said Reagan in his State of the Union address. "Inflation, taxes, and interest rates would all be higher."

The Democrats can be expected to focus on the Draconian budget cuts. And whoever speaks for the opposition will likely quote one of Ronald Reagan's heroes. "The test of our progress," said Franklin Roosevelt in his second inaugural address, "is not whether we add more to the abundance of those who have much; it is whether we provide for those who have too little."

Which will wash? We'll see. ■

TIME



Painting by Masami Teraoka

Orient express.

Japan's industrial triumphs are not so inscrutable after all. They're based on philosophies that worked wonders for America before we turned our backs on them.

Few things demonstrate so well the uniqueness of TIME Magazine as the recent cover story on the swift and spectacular success of Japanese products in America. It's the commonest of common knowledge. We've all heard that it's happening, why it's happening, why it's good, why it's bad. What's left to tell? A great deal, when TIME explores the subject.

Because TIME offers the unique split-screen insights of a journalist whose two tours of duty as Tokyo bureau chief bracketed the infancy and maturity of Japan's industrial boom. Because TIME reporters and researchers analyzed not only Japanese economic and business patterns, but the personal and cultural mores in which they are rooted. And because TIME is devoted not just to assembling facts, but to causing connection of facts–and correlation of facts–to happen inside people's heads.

The connections and correlations lead to a remarkable observation: that what makes Japan flourish now–the sense of common purpose, cooperation, compromise and consensus–once characterized America's frontier days, but has been lost somewhere along the way.

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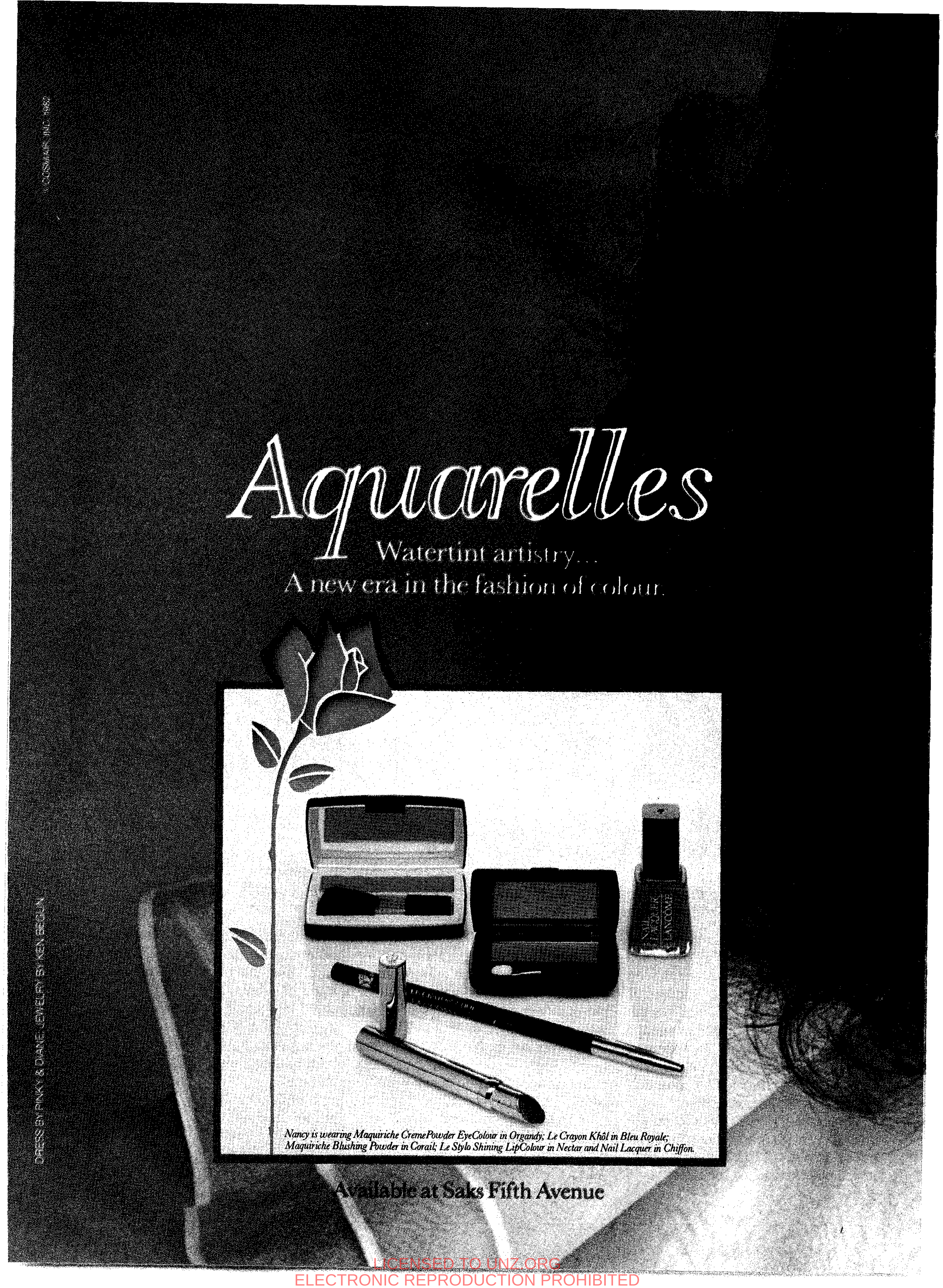
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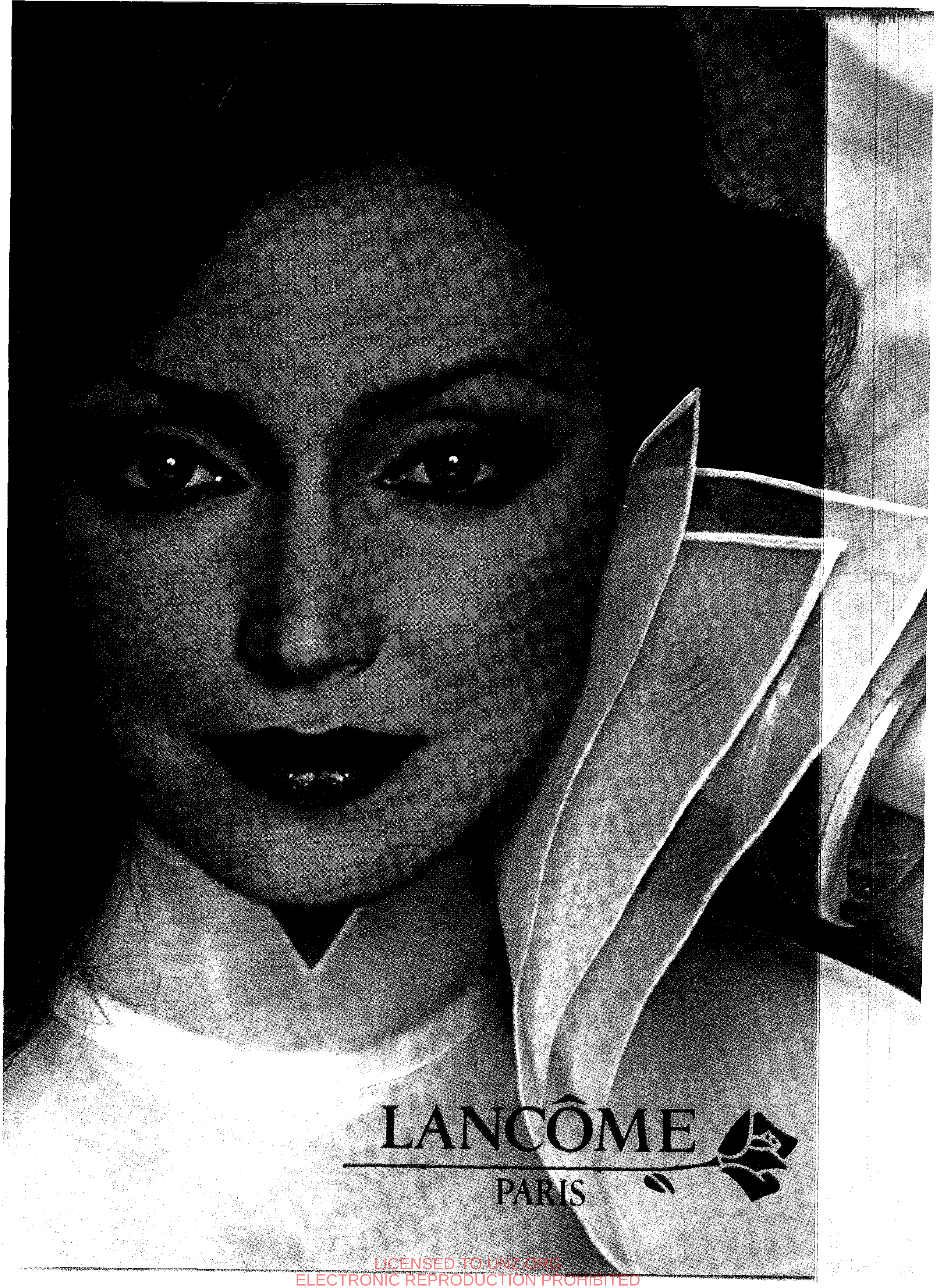

LANCÔME
PARIS

Pop Goes Domingo

By Peter G. Davis

Opera's Top Tenor Shows a Light Touch Too

RESPLENDENT IN HIS SPORTY NEW JOGGING OUTFIT, Placido Domingo bounds into a rehearsal studio somewhere in the nether regions of the Metropolitan Opera, eager for work. "Which opera are we rehearsing today?" he asks innocently before sitting down at the piano to toss off the opening measures of *La Bohème* with appropriate bravura flourishes.

"Aw, he knew it all the time," says baritone Brent Ellis, and soon the two singers—Domingo as Rodolfo and Ellis as Marcello—are being deftly maneuvered around a makeshift set by Lesley Koenig, a Met assistant director. Domingo has been in town less than a week, and he has never laid eyes on the intricate new Met production of *Bohème* devised by Franco Zeffirelli, but an hour later he has the blocking of Acts I and IV down pat.

"Why am I standing outside here on the terrace when it's such a cold Christmas Eve?," Domingo asks. "You don't notice it," Koenig replies, but Domingo flaps his arms anyway and pulls an imaginary coat around him. The other two Bohemians, Allan Monk and Julien Robbins, dash into the acting space, and the four mumble their lines in a subdued singsong while grabbing glasses, bottles, breadsticks, bundles of wood, and other *Bohème* props. Domingo seems to absorb every bit of action instantaneously. After all, he has sung Rodolfo 80 times in more than a dozen productions, and is ready for anything new a director might throw his way.

"I have an enthusiasm without limit for my career," Domingo confesses. "I really love it so, so deeply. Even if right now, God forbid, I could not sing, I think I must have accomplished enough for two careers—1,600 performances of 82 roles. Tell me the number of performances other singers do in their whole lives. Nobody could ever say that Domingo finished too early or never gave enough."

THE 41-YEAR-OLD DOMINGO THRIVES ON A PUNISHING schedule that long ago would have ravaged a less hardy voice or body, and any opera house counts itself lucky to get him—if only for one guest performance. His sole rivals for the title of opera's top tenor are Luciano Pavarotti and José Carreras, but Domingo's superior instrument, artistic discipline, uncompromising standards, and ability to deliver quality goods night after night have now made him number one—or so most discerning opera lovers feel. All this isn't quite enough for Domingo, who now feels the urge to reach an even broader audience, far beyond the narrow confines of opera.

Few opera singers ever possess a talent big enough to permit them to cross over into popular culture and become enduring legends in both worlds. Caruso brought it off in his day, as did Callas in the 1960s, and Beverly Sills (in this country, at least) a decade ago. Today, the bets are on Domingo, who has just begun to test his potential in the mass media. The returns are still coming in, but they indicate an audience eager for more, and Domingo obviously means to satisfy them. So far, his first pop disc, *Perhaps Love*, with John Denver, has sold over 500,000 copies, and two records, of tangos and Mexican songs, are moving briskly in Spain and Mexico. This summer, Domingo will film *The Merry Widow* with a new script by Alan Jay Lerner, and more pop-oriented records and television appearances are in the works.

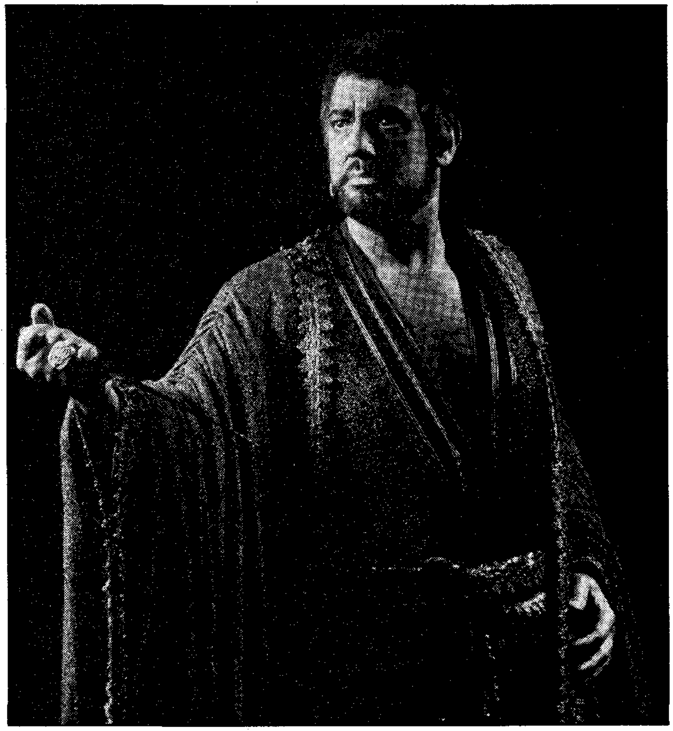
Is Domingo forsaking his art in a Faustian trade for pop glamour? Domingo denies it, and those who know him and his singing feel that there is little to fear. He could follow the example of Pavarotti, who turned himself into a pop hero so spectacularly several years ago, sacrificing his voice and any claim to a continuing serious career through one grotesque publicity stunt after another. But it is difficult to imagine Domingo being photographed in a swimming pool, spewing water like a frolicsome whale. The main difference between the two singers, say Domingo supporters, is that Placido will draw the line and Luciano wouldn't. Besides, there is still a lot of opera on the tenor's mind, and not a hint that he plans to reduce his commitments to the world's opera stages.

At the moment, Domingo is staging an eight-week New York blitz that would leave any other singer gasping. Earlier this month at the Met, he sang in two *Bohème*s, two *Norma*s, and a special performance of the Verdi Requiem. Coming up next week is a concert with Tatiana Troyanos (to be televised on March 3) and eight performances in a new production of *The Tales of Hoffmann* beginning March 8. In between his Met dates, Domingo will have jetted off for a concert in Pasadena, put in an appearance at St. Patrick's Cathedral to celebrate Peace Day, traveled to the Philadelphia College of the Performing Arts to pick up an honorary degree, and sung a duet with Miss Piggy at Radio City Music Hall's "Night of 100 Stars."

When Domingo started his whirlwind campaign to become the world's busiest opera singer, most critics shook their heads and predicted that the end was near. The Cassandras turned even grimmer when he decided, at the age of 34, to take on Verdi's Otello, a rigorous dramatic part that most tenors consider only as they approach 50, if at all. Far from being his

Photograph by Bill Hayward.

"...Domingo's pop efforts have not cut down his



Moor in sorrow: *As Otello in the La Scala production.*

swan song, Otello has actually helped Domingo—today he sounds better than ever. Even his friends have stopped warning him to slow down.

"The secret is to keep a smooth texture and retain flexibility while you develop the power," Domingo says. "My voice has grown warmer since singing Otello, but not darker. I feel that the role has helped solidify my sound—it has given me a foundation on which I can build and manipulate the tone more freely. Right after my first Otello performances, I recorded Donizetti's *L'Elisir d'Amore,* and I think you can hear a lighter, more lyrical quality there than on any of my pre-Otello records. I have just turned 41, an age when all healthy voices should be at the peak of their maturity, and I really have to say that at the moment I'm singing with more security and ease than ever before."

Most critics would tend to agree with Domingo, especially when comparing his voice with those of other tenors. José Carreras, 35, began his career with a glorious instrument, but a steady run of dramatic roles has already worn much of the youthful sheen from his tone. Pavarotti, 47, is also beginning to show signs of wear and tear—and neither tenor ever possessed Domingo's elegant musicianship. As for the rising generation, there does not seem to be a young tenor within earshot who can give Domingo serious competition.

Baritone Sherrill Milnes, who is frequently paired with Domingo onstage, once talked to Alan Rich about his colleague's appeal. "The most important thing about Placido," he said, "is that his timbre has *sincerity.* That sounds a little corny, I know, but it isn't, really. The hardest thing for any singer to do, actually, is to make you believe that *he* believes what he's singing. Placido has this ability; he has that vibrance in the way he makes a sound, so that you can sense the dramatic situation whether you know the words or not. Leonard Warren had that quality, and so did a few others. But not many. When Placido works *on* a role, he really works *in* the role, and when he's on top of it, he makes it alive. Not by acting; no, he does something a lot harder: He makes the role live simply by its sound.

"Sure, Placido is a fighter. He's a nice guy, but don't let that fool you. He competes all over the place, but only when it's honest. He won't upstage you; he won't take unfair advantage, like—you name him, I won't. But if he thinks you're not cutting the music, he'll sing you under the table. And believe me, he can."

Domingo's dependability in this respect may also create an impression of blandness. Waiting for a tenor to hit those thrilling high C's is a blood sport, and the lack of danger in a polished Domingo performance tends to undercut the animal excitement. Then, too, there is the basic nature of his voice, typically Spanish in its slightly covered, velvety quality. Although Domingo can generate plenty of force and presence up top, his tone lacks the ringing metal that characterizes the more open sound of Italian tenors, the trumpeting brilliance one associates with a Caruso, Corelli, or Pavarotti in full cry. When he first appeared in opera more than twenty years ago, Domingo sang as a baritone, and he has worked hard over the years to build his upper register. Even now, he's been known to avoid the top C, preferring to transpose arias that require the note. By the same token, the liquidity, warmth, and malleability of his voice, the combination of lyrical flexibility and dramatic power, account for a versatility that allows him to range over the entire tenor repertoire with an easy grace unmatched by either Carreras or Pavarotti.

NO OPERA SINGER IN THE BUSINESS GETS BETTER press from his colleagues than Domingo, all easygoing cheerfulness in a profession notorious for high pressure, bruised egos, and explosive tempers. Genuine as it may be, the Mr. Nice Guy image may not necessarily be a blessing as Domingo makes contact with a broader-based audience, one that expects entertainers with more temperamental flair and personal mystique than he is willing to cultivate. "It doesn't bother me too much, not being controversial," Domingo says. "A couple of years ago, *Playboy* asked me for an interview, and I wondered whether I should bother. I talked it over with my wife, and we finally agreed to do it—after all, everybody does, even people like Lech Walesa. So I gave *Playboy* an extensive, wonderful, long interview. A couple of months later, though, the writer came to me and said, 'I'm sorry, Placido, we can't publish the article, because everything is just too good.'

"It's too bad I have such trouble making spicy publicity. Yes, sometimes things go wrong in this business, but I try to understand why and not get mad. You see, we are all working under a terrible tension, putting on an opera, and the blowups are just a matter of the moment. I don't make enemies, because I try to see past this—I guess it's just part of my character: Some people need fights to attract notice, but I'd much rather give a good performance, make a good record, or whatever it is, and hope everything comes out okay."

Even Domingo has his boiling point, though, and a rare explosion occurred about a year and a half ago. Domingo had arrived in London for his annual Covent Garden visit and picked up a local newspaper on the day of his first performance only to find Pavarotti spread all over the arts page. The tantrum he threw scared the daylights out of the Royal Opera House—no one had ever seen Placido Domingo angry before. Perhaps being upstaged by Pavarotti spurred Domingo to meet him on his own ground, but strictly on Domingo's terms.

"THE 'NEW' THINGS I AM SINGING NOW," HE SAYS, "are actually what I started out doing at the beginning of my musical life. My parents were both stars of zarzuela, the Spanish form of operetta, and they brought their company to Mexico when I was nine. So my first singing experiences were in Spanish musical comedy. In fact, as a teenager I was even encouraged to go

Photograph by Clive Barda.

opera work–in *Bohème, Norma, Hoffmann...*”

into Mexican films as a light-music singer—and I almost did, too, but opera suddenly came into my life. I wanted a career in opera, and to succeed at that you must dedicate yourself entirely to serious study in order to master the discipline and arrive at a position of stature. Now that I have accomplished what I set out to, the reverse of the coin is coming back.

“Not that I will ever desert opera—opera is my career and what I love. But look what is happening in the media today, it's so big everywhere. If you could only see the hundreds of letters I have received here, in England, and in Spain for *Perhaps Love*. 'We had never heard of Placido Domingo before,' people write me, 'but now that we've listened to the record we have gone to see you in *Tosca* and *Hoffmann*—we have discovered the world of opera, and we love it.'

“Yes, I suppose some people might raise a disapproving eyebrow, but I think I'm doing something that helps music—and I cannot deny it's helping me too. I don't have much of a head for business, but when I record an obscure opera like Weber's *Oberon*, a terribly demanding and difficult opera for the tenor, I can see how little it sells around the world. *Oberon* is definitely not going to provide an income for my children, but *Perhaps Love* will. So that's another side to consider.

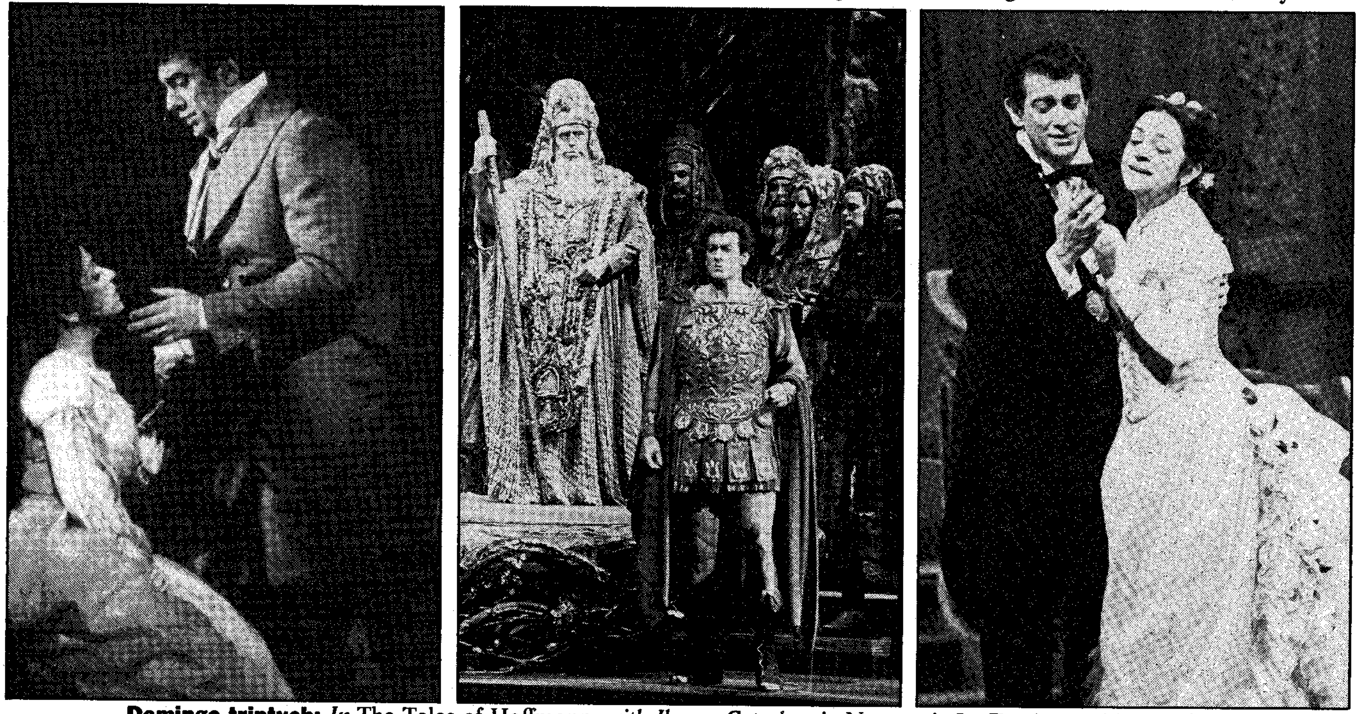
“But I love to sing these songs, and they are not as easy to perform as you might think. I've also discovered an interesting thing: Since I started working lighter music back into my life, my singing in opera has, I think, become fresher and more intense. People usually go to the opera just to hear a beautiful melody, but in pop they want to hear the words too, so you have to get very involved with the text. This is helping me to become even more conscious of words in an opera, to project character and verbal nuances more meaningfully—in my case, one kind of music is helping the other.”

As for the upcoming *Merry Widow*, Domingo is quick to point out that an operatic tenor making films is hardly anything new. Gigli, Tauber, McCormack, Kiepura, and numerous others appeared on the screen—even Caruso (though in a silent movie). Domingo is especially pleased with Lerner's script, not a literal adaptation of the Lehar work, but a version about a couple whose private lives parallel their roles in a performance of the operetta. The film will be shot in June, July, and August (a female lead has not yet been cast), but Domingo plans to keep his summer opera dates—Samson in Spain and Hoffmann in Salzburg. “No, I'm not going to become another Mario Lanza,” he says. “I couldn't, even if I wanted. It's entirely different making a film at my age, when your standards are set; you have your discipline, and you know exactly what you want to do. Lanza was ruined by Hollywood before he had a chance to find out who he was.”

All of Domingo's excursions into the popular media may have another basis than the obvious desire for increased visibility, more money, and the sheer love of performing. Opera, let's face it, lost its creative vitality somewhere early in this century, and singers are appearing in museum pieces—timeless masterpieces in many cases, but still written to meet the immediate demands of a past culture. No matter how rewarding opera may be for a singer, he may still want to express himself in music that more directly reflects the times in which he lives. Caruso never had to face this problem, since more than half his operatic repertoire was contemporary music—operas by Puccini, Cilea, Giordano, Leoncavallo, and Mascagni.

“Yes, I do feel this pull strongly,” says Domingo. “I can't deny that I would have been proud to meet Verdi or Puccini and create one of their roles. Composers today lack the courage to write operas in that pattern—*Wozzeck, Lulu*, and operas of this sort may be the products of genius, but I don't think the public will ever completely identify with them. Can *you* whistle anything from *Lulu*? Most of the popular operas in the repertoire today are from the past, and they do have an anachronistic quality. We singers live on the stage in another century and appeal to very special audiences. We have to go out to them, draw them into a world of the past, and say, 'Let's have this magic moment together.' When the magic happens, though, there's nothing quite like it in any other art form.”

In the immediate future, Domingo plans to take the 30 or 35 roles that he sings most and polish them, studying one or two new parts each year and proceeding at a less furious pace. He is able to learn so much music and sustain such a busy career because he can do without a voice coach. An accomplished pianist, Domingo sits down at the keyboard



Domingo triptych: *In* The Tales of Hoffmann, *with Ileana Cotrubas; in* Norma; *in* La Traviata, *with Cotrubas.*

Photographs: left, Clive Barda; center and right, J. Heffernan.

"...'I'm so busy I hardly have time to breathe'..."

Happy birthday: *Celebrating with his wife, Marta.*

whenever he feels like working, and teaches himself the roles. He is among the most musically literate of today's singers, having studied piano, theory, history, and conducting as a student in Mexico City. As soon as his voice shows any sign of weakening, Domingo plans to devote himself full-time to conducting. He has already led a number of operas in Europe, and he will make his Met conducting debut with *La Bohème* in 1984.

As for new roles, Domingo is adding Aeneas in *Les Troyens* to his gallery, a part he will sing at the Met to open the 1983-84 centenary season, followed later that year with Paolo in *Francesca da Rimini*, and, in Salzburg, Idomeneo in Mozart's opera. Wagner also figures in his future plans (a Met *Lohengrin* in 1984), but he is less sure about Tristan than he was several years ago. "I must be very careful with Wagner. His music does not go too high, but he is always battering the voice in the middle register, around the *passaggio*—the register break in a tenor voice at F or F sharp. That can be very dangerous for a singer. Wagner is not really a good composer for me because he shorts my voice and I prefer, if anything, to stretch and enlarge the scale, to keep the lyric quality throughout my entire compass. *Tannhäuser* is not for me—a real killer—and I am amazed by tenors who sing this music. I still think that Tristan may be worth the chance, though, because the artistic challenge is so overwhelming."

IT IS UNUSUAL FOR DOMINGO TO REMAIN ANYWHERE IN the world for more than periods of two or three weeks, but he has always given the Met more time than any other house, partly because New York stimulates him and partly out of sentiment—his international career was launched at the City Opera and the Met. He recently bought an East Side apartment, one of many homes he and his wife, Marta, have around the opera world. Their two children are in a Swiss school (an older son by his first marriage lives in London), so Domingo tries to settle in one place during holidays in order to arrange rare family gatherings.

"Mind you," he says, "I am so busy in New York right now I hardly have time to breathe, but I do enjoy the city so much. People don't realize how hard it is for some singers to come to New York for six or eight weeks. All the beauty and excitement is fine for a while, but it can be very isolating for a singer who is separated from a family. In London, for example, you can fly over to Vienna or Paris or Munich or Rome in between performances, but here you are secluded, and a lot of singers don't like that. To me it's a miracle that the Met manages to assemble as many good casts as it does.

"That's one reason I feel it necessary to give as much time to the Met as possible, usually a month in the fall and, like now, eight more weeks—I want to do whatever I can to help the company keep the sort of casting it needs. Besides, the public here is wonderful, a very knowledgeable audience for opera, but you do have to consider the special character of the city. In Vienna, for example, everyone can get home after the opera in ten minutes, but here the audience must take subways, drive to New Jersey or Connecticut, or even walk late at night. Some singers don't understand this—they were applauded for 45 minutes in Vienna but only 5 in New York. But quite often the feeling behind that five minutes is extraordinarily intense."

Domingo has an unusual present in mind for New York, and the plans to bestow it are already well advanced. "I want to establish a repertory company here in the city to perform Spanish zarzuelas," he says. "Several foundations have already pledged to support the project. I think it would be a fantastic idea, both for the city and the large Hispanic population here—and for the rest of the country as well as Puerto Rico, because the company could tour the entire country and perhaps even Spain. I plan to have a benefit concert soon in Carnegie Hall with Teresa Berganza, Pilar Lorengar, and other leading Spanish singers, an evening of excerpts from the best zarzuelas, to show the city a glorious repertoire just waiting to be discovered.

"Once the company is established, we could do one production for two weeks at the State Theater and then tour it, adding another work the next year until a whole series of zarzuelas can be alternated on a regular basis. These wonderful works are virtually unknown here—Spain has never shown them to the world in the same way that Vienna, say, has exported its operettas. I want to give the Spanish people in this country something that belongs to them."

If any singer can turn this trick, Domingo is most likely the one to do it. By the very nature of his superior vocal endowment, questing enthusiasm, and innate musicality, he may well turn out to be the most significant and influential operatic personality of his generation. He has not just conquered the dangers inherent in a jet-age career but made them work to his advantage, and he gives every indication that he will bring the same combination of artistic integrity and communicative fervor to the equally perilous world of mass-media entertainment.

"When everything is all over for me," Domingo says, "when my voice has gone—and I hope I can find the serenity to say good-bye long before that—I would like to be remembered as someone who brought three things to his performing: honesty, excitement, and peace. First, I must serve composers, because without them we singers are nothing. Then, like every performer, I must excite the public, but I also hope people will find peace in my singing and perhaps forget their problems for just a while. When I think of how many hours of pleasure I may be giving, this can only give me the greatest satisfaction of my life." ▬

Photograph by J. Heffernan.

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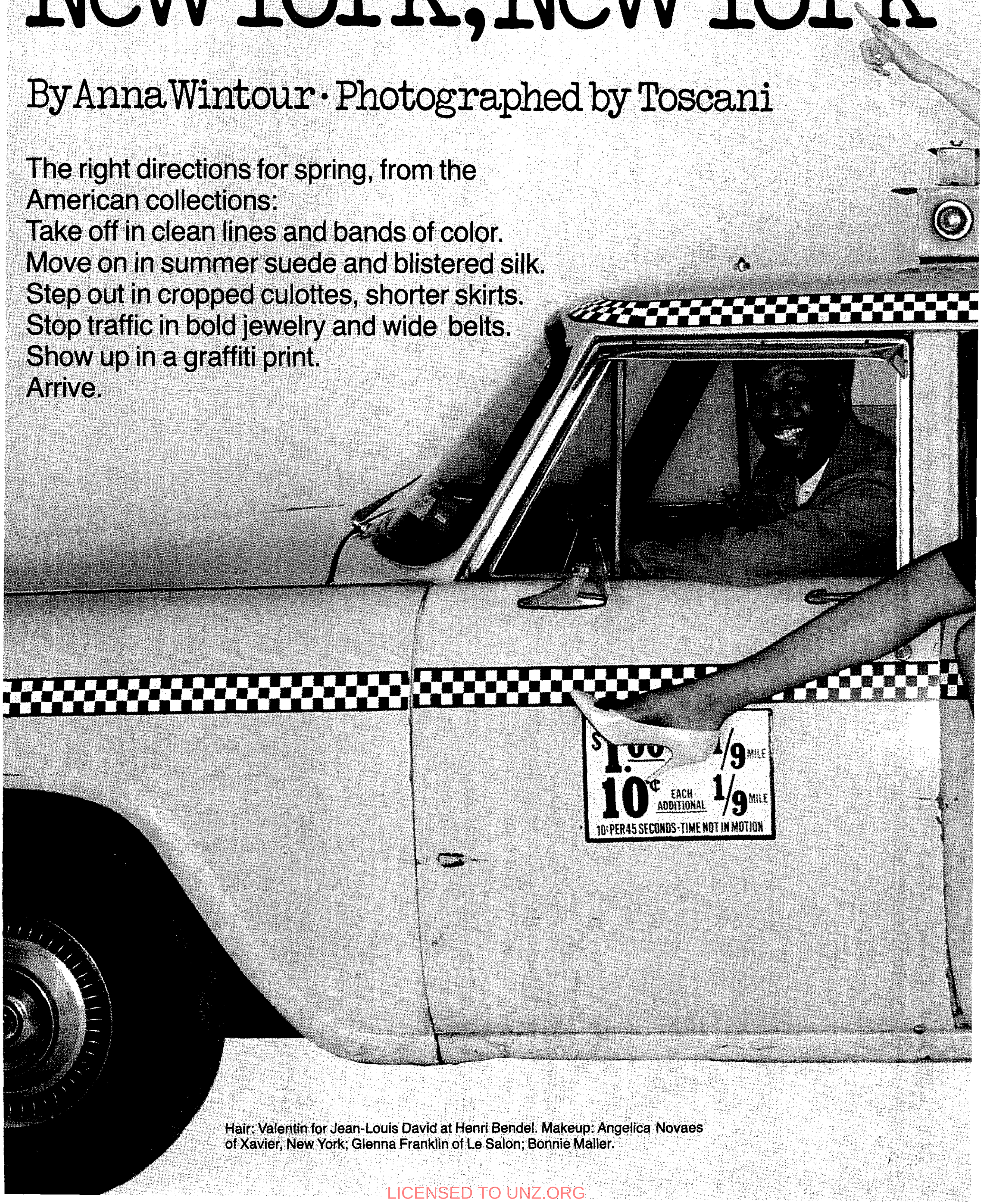
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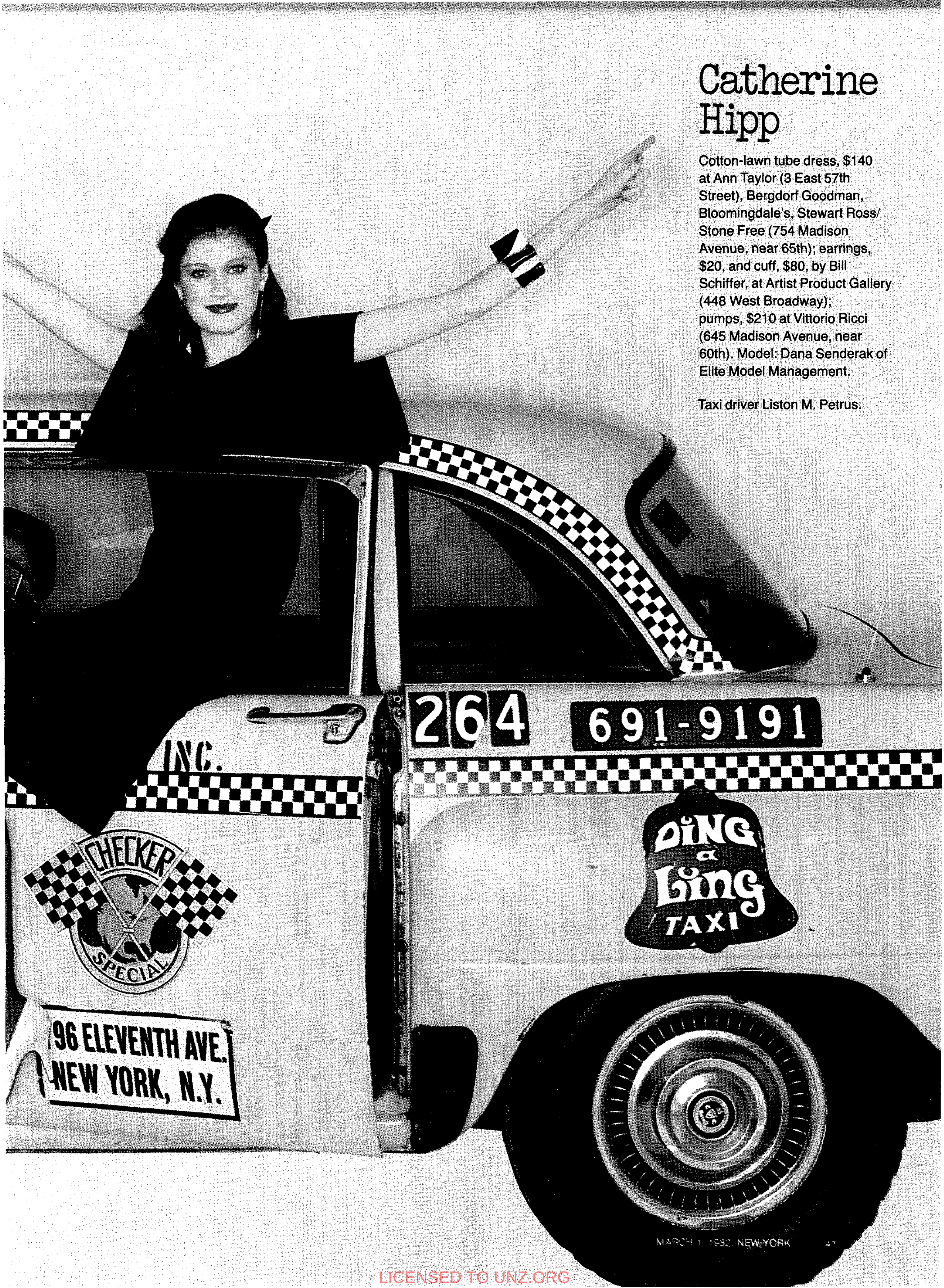
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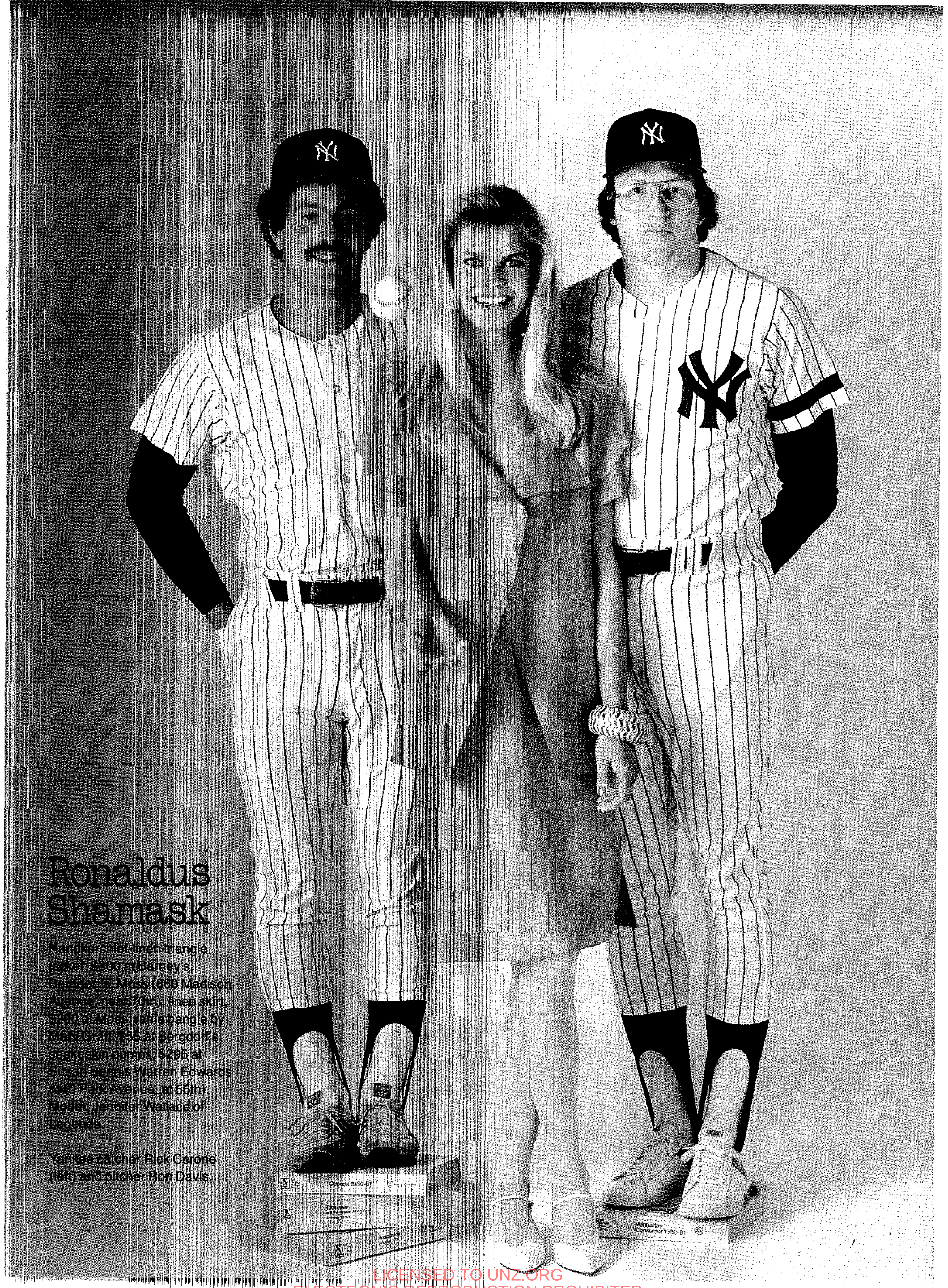
Catherine Hipp

Cotton-lawn tube dress, $140 at Ann Taylor (3 East 57th Street), Bergdorf Goodman, Bloomingdale's, Stewart Ross/ Stone Free (754 Madison Avenue, near 65th); earrings, $20, and cuff, $80, by Bill Schiffer, at Artist Product Gallery (448 West Broadway); pumps, $210 at Vittorio Ricci (645 Madison Avenue, near 60th). Model: Dana Senderak of Elite Model Management.

Taxi driver Liston M. Petrus.


Queens 1980-81
Denver
Manhattan Consumer 1980-81

Ronaldus Shamask

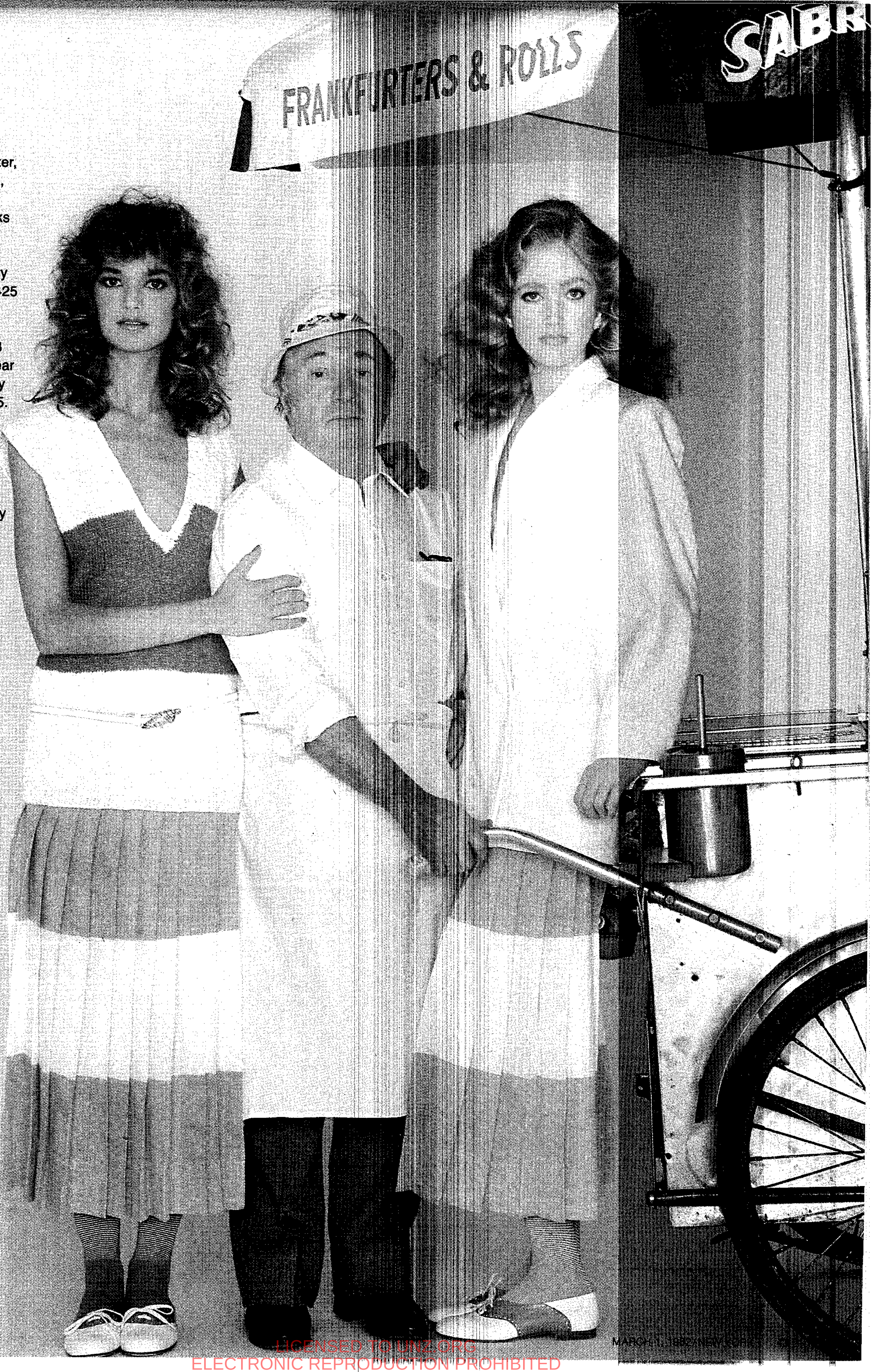
Handkerchief-linen triangle jacket, $300 at Barney's, Bergdorf's, Moss (860 Madison Avenue, near 70th); linen skirt, $200 at Moss; raffia bangle by Mary Graff, $55 at Bergdorf's; snakeskin pumps, $295 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th). Model: Jennifer Wallace of Legends.

Yankee catcher Rick Cerone (left) and pitcher Ron Davis.

Perry
Ellis

lear right: hand-nitted cotton sweater, 140, and linen skirt, 250, at Bergdorf's, lloomingdale's, Saks ifth Avenue; nakeskin belt with ilver buckle by Barry lieselstein-Cord, $425 t Henri Bendel; xfords, $240 at lanolo Blahnik (758 ladison Avenue, near 6th); socks by Perry llis for Trimfit, $2.75. ar right: pleated otton blazer, $380 t Bergdorf's, lloomingdale's, aks; ivory earrings, 36 at Kruger Gallery 370 Madison venue, near 71st). lodels: Colleen laehr of Zoli (near ght) and Maria Von lartz of Elite Model lanagement.

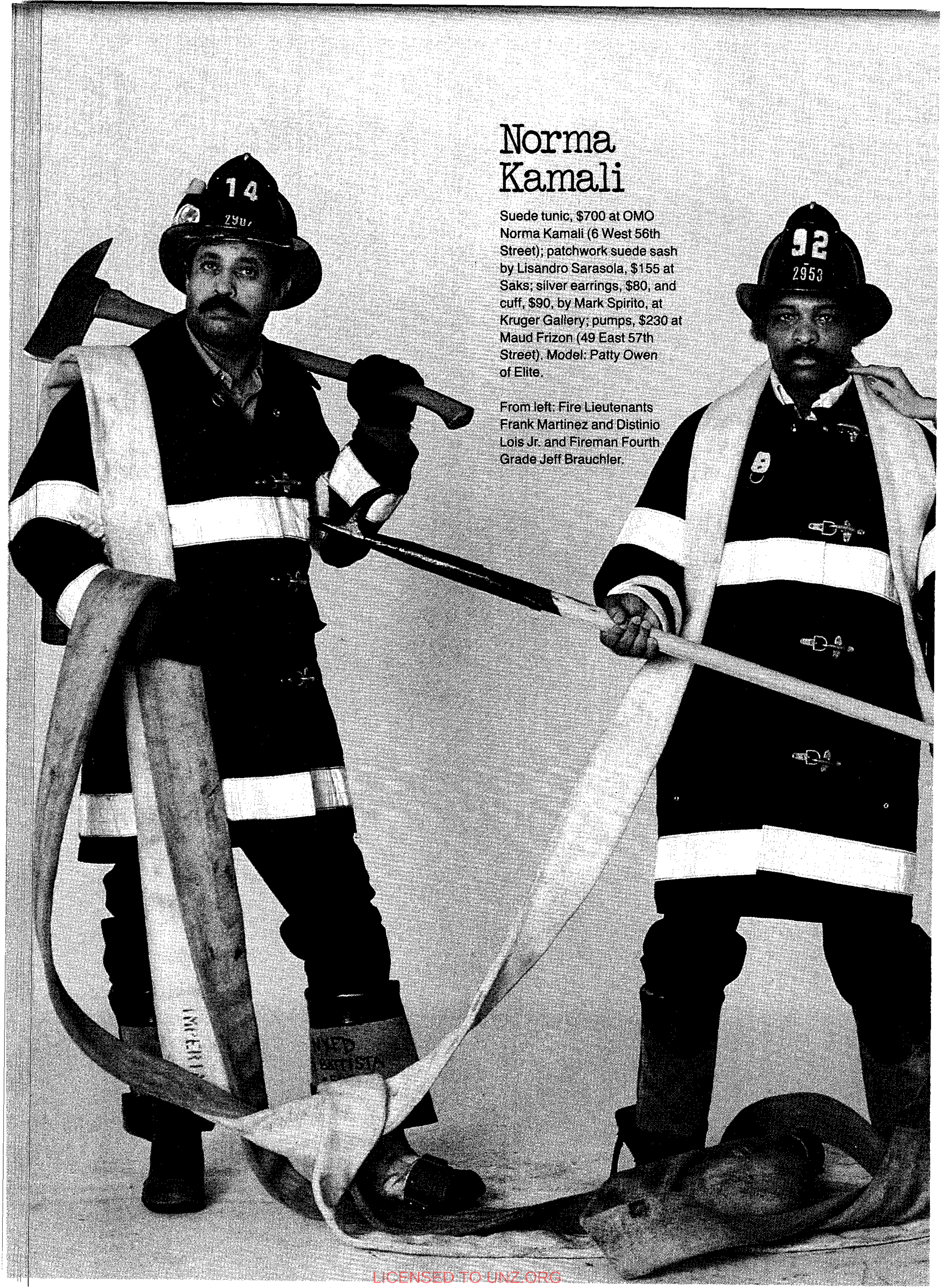
abrett vendor hris Kassinis.



Norma Kamali

Suede tunic, $700 at OMO Norma Kamali (6 West 56th Street); patchwork suede sash by Lisandro Sarasola, $155 at Saks; silver earrings, $80, and cuff, $90, by Mark Spirito, at Kruger Gallery; pumps, $230 at Maud Frizon (49 East 57th *Street). Model:* Patty Owen of Elite.

From left: Fire Lieutenants Frank Martinez and Distinio Lois Jr. and Fireman Fourth Grade Jeff Brauchler.



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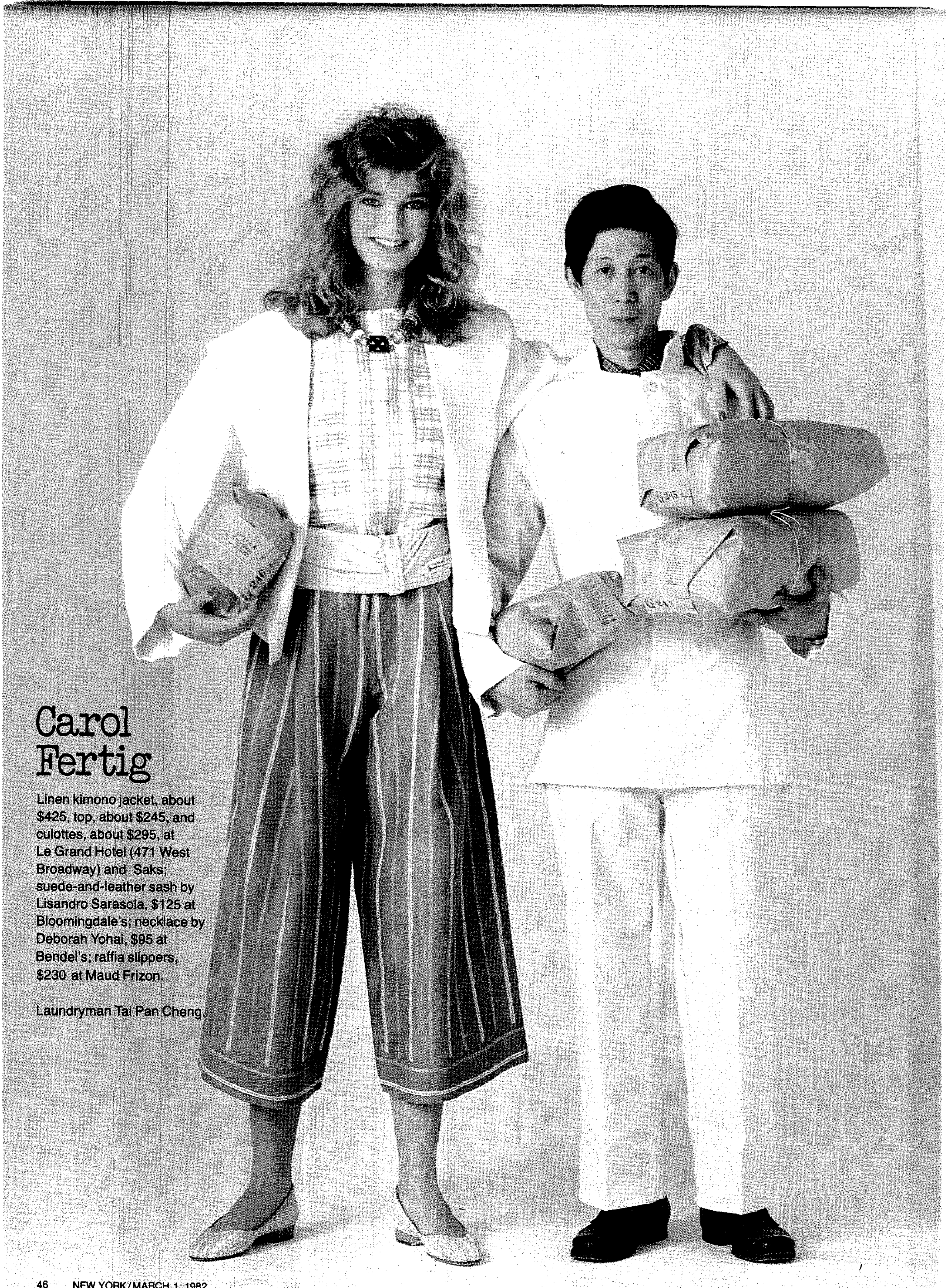
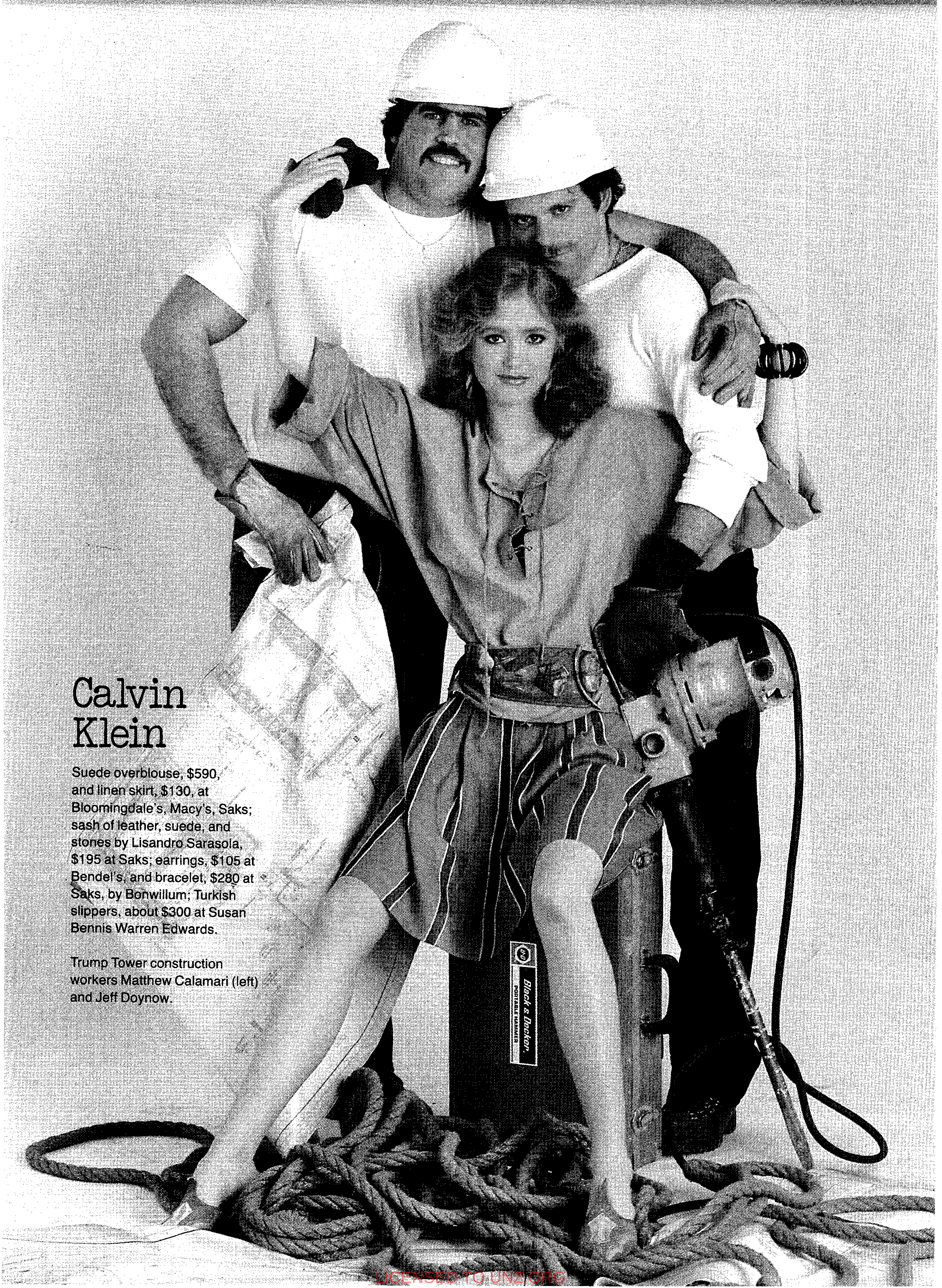


Carol Fertig

Linen kimono jacket, about $425, top, about $245, and culottes, about $295, at Le Grand Hotel (471 West Broadway) and Saks; suede-and-leather sash by Lisandro Sarasola, $125 at Bloomingdale's; necklace by Deborah Yohai, $95 at Bendel's; raffia slippers, $230 at Maud Frizon.

Laundryman Tai Pan Cheng.



Calvin Klein

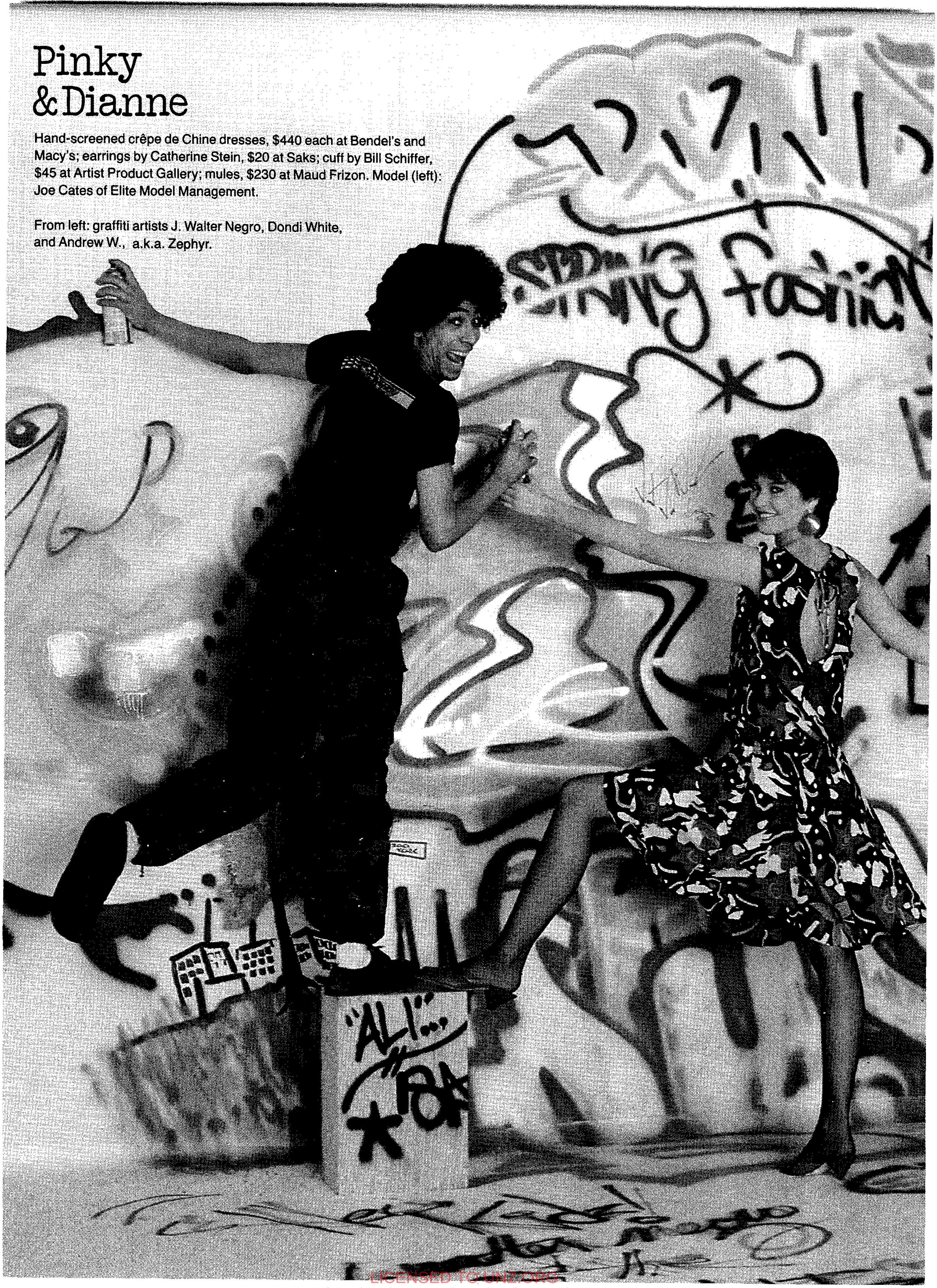
Suede overblouse, $590, and linen skirt, $130, at Bloomingdale's, Macy's, Saks; sash of leather, suede, and stones by Lisandro Sarasola, $195 at Saks; earrings, $105 at Bendel's, and bracelet, $280 at Saks, by Bonwillum; Turkish slippers, about $300 at Susan Bennis Warren Edwards.

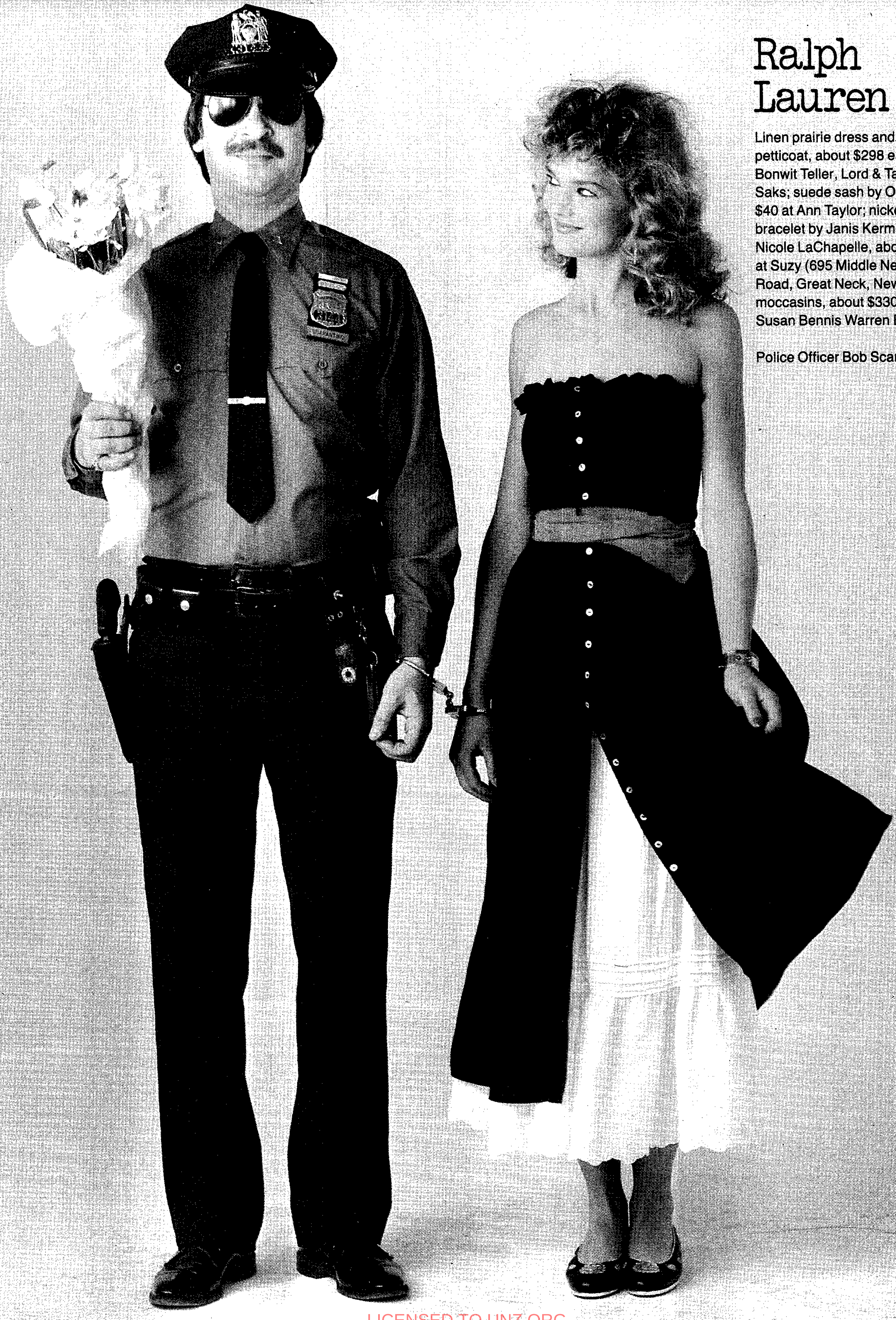
Trump Tower construction workers Matthew Calamari (left) and Jeff Doynow.

Pinky & Dianne

Hand-screened crêpe de Chine dresses, $440 each at Bendel's and Macy's; earrings by Catherine Stein, $20 at Saks; cuff by Bill Schiffer, $45 at Artist Product Gallery; mules, $230 at Maud Frizon. Model (left): Joe Cates of Elite Model Management.

From left: graffiti artists J. Walter Negro, Dondi White, and Andrew W., a.k.a. Zephyr.

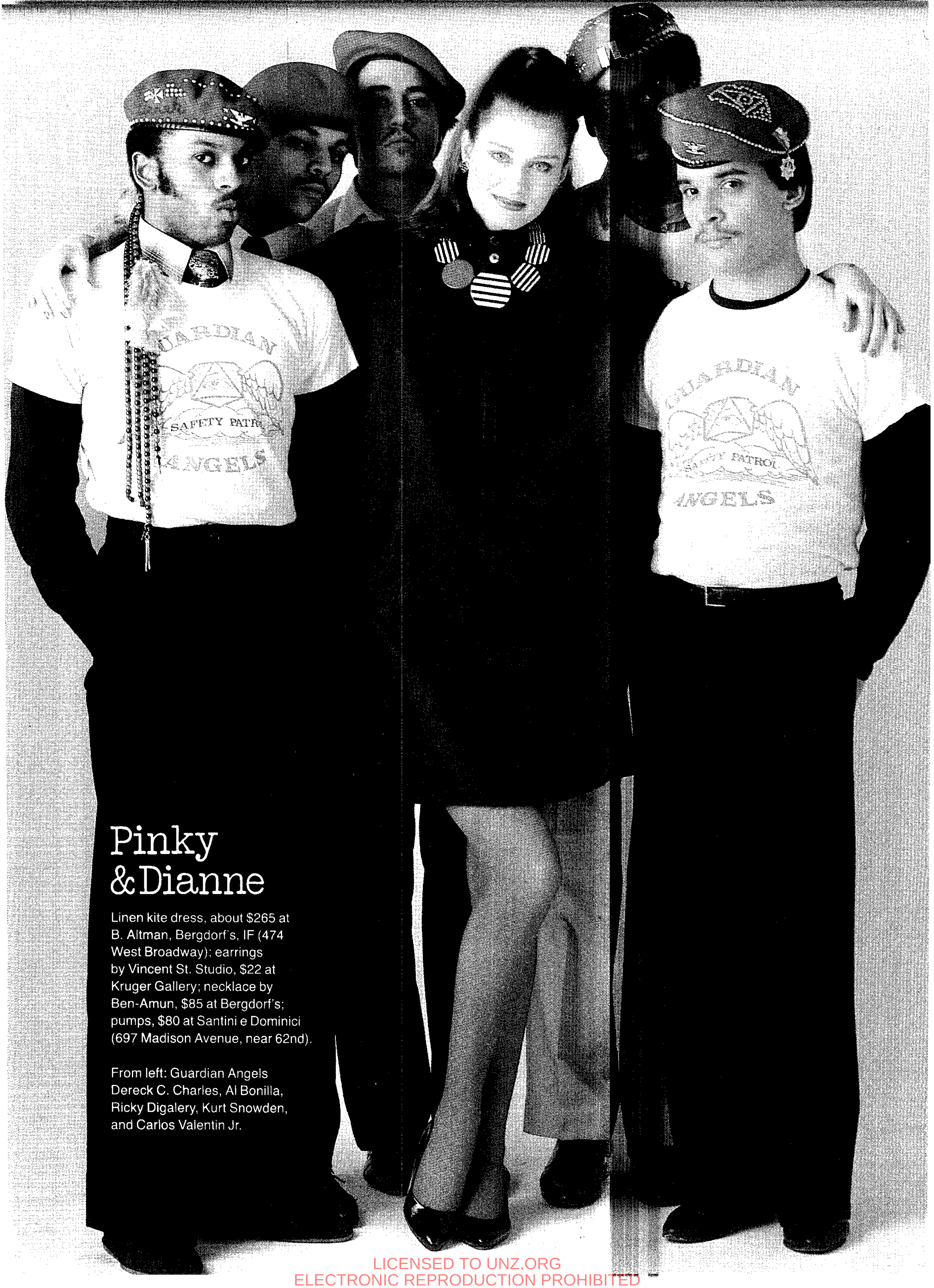




Ralph Lauren

Linen prairie dress and petticoat, about $298 each at Bonwit Teller, Lord & Taylor, Saks; suede sash by Omega, $40 at Ann Taylor; nickel bracelet by Janis Kerman and Nicole LaChapelle, about $125 at Suzy (695 Middle Neck Road, Great Neck, New York); moccasins, about $330 at Susan Bennis Warren Edwards.

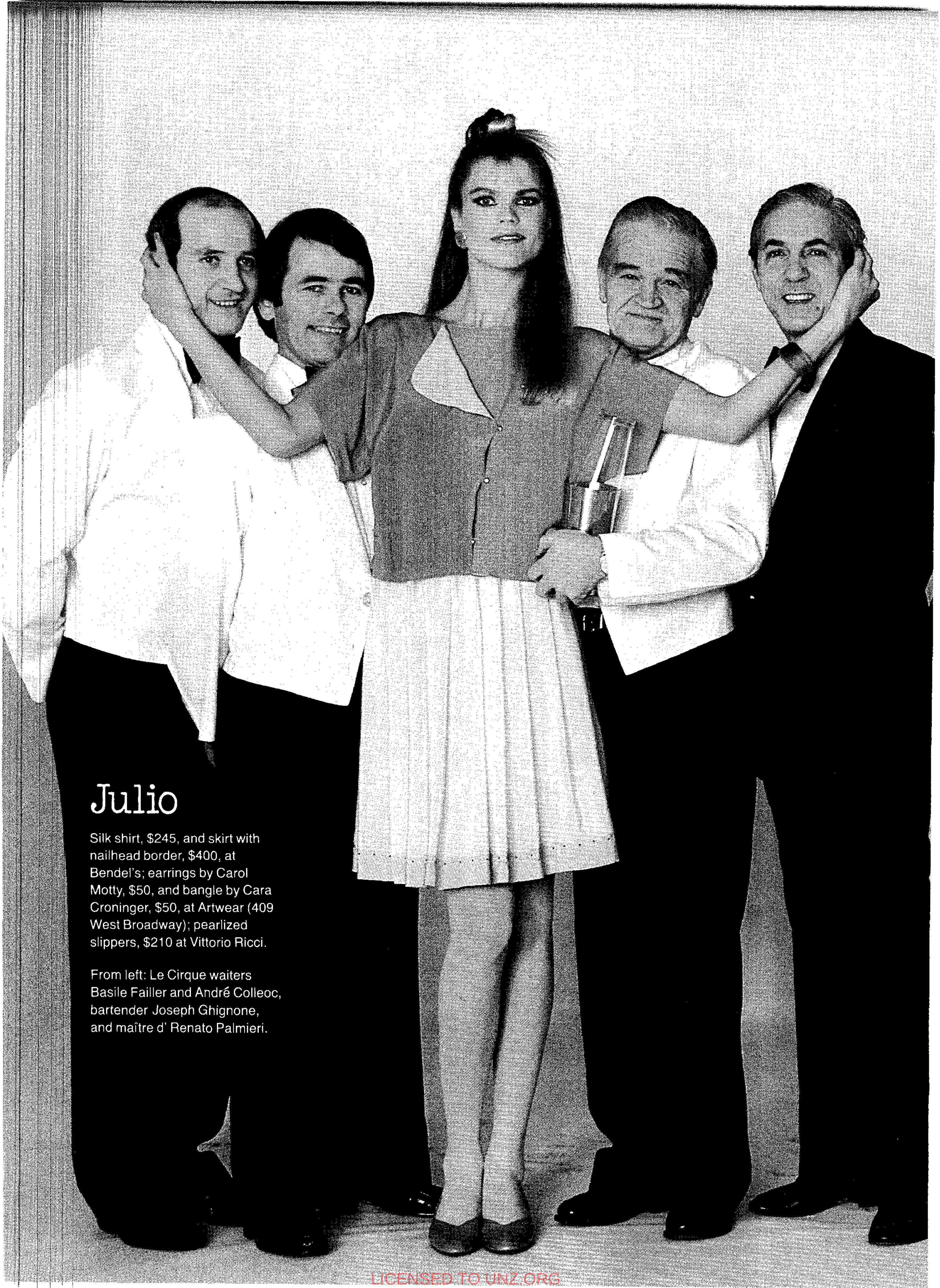
Police Officer Bob Scarantino.


GUARDIAN SAFETY PATROL ANGELS
GUARDIAN SAFETY PATROL ANGELS

Pinky & Dianne

Linen kite dress, about $265 at B. Altman, Bergdorf's, IF (474 West Broadway); earrings by Vincent St. Studio, $22 at Kruger Gallery; necklace by Ben-Amun, $85 at Bergdorf's; pumps, $80 at Santini e Dominici (697 Madison Avenue, near 62nd).

From left: Guardian Angels Dereck C. Charles, Al Bonilla, Ricky Digalery, Kurt Snowden, and Carlos Valentin Jr.

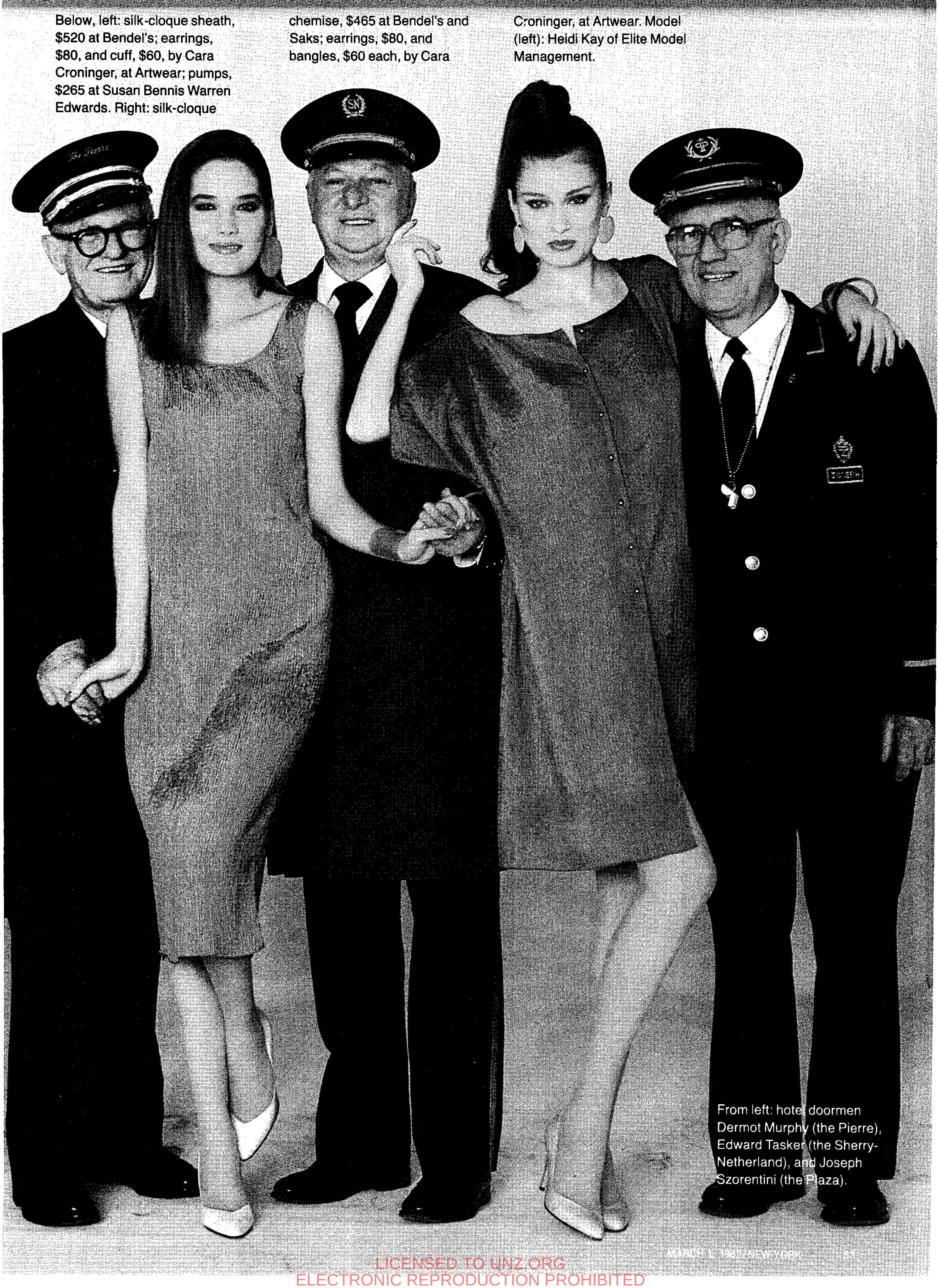


Julio

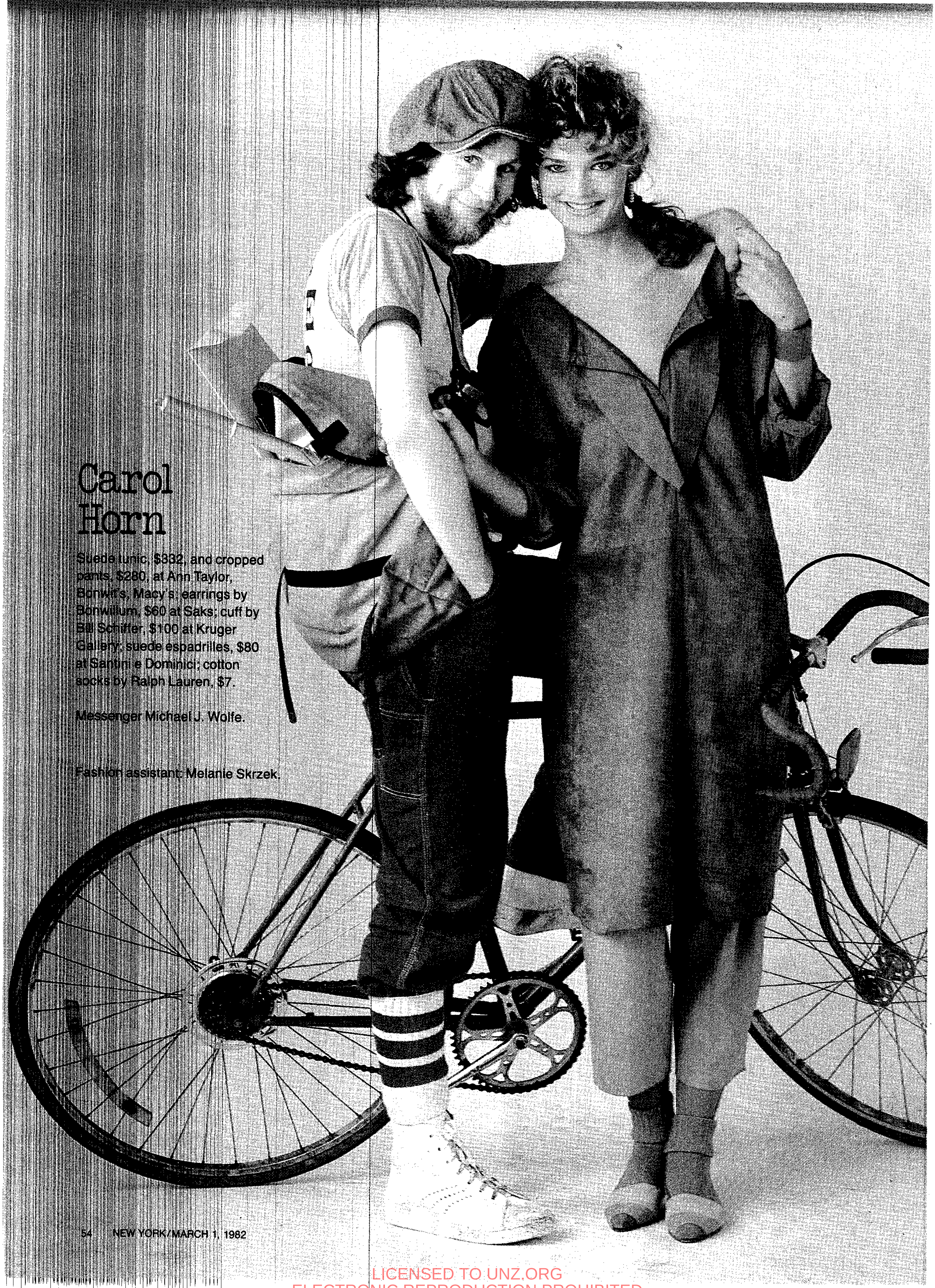
Silk shirt, $245, and skirt with nailhead border, $400, at Bendel's; earrings by Carol Motty, $50, and bangle by Cara Croninger, $50, at Artwear (409 West Broadway); pearlized slippers, $210 at Vittorio Ricci.

From left: Le Cirque waiters Basile Failler and André Colleoc, bartender Joseph Ghignone, and maître d' Renato Palmieri.

Below, left: silk-cloque sheath, $520 at Bendel's; earrings, $80, and cuff, $60, by Cara Croninger, at Artwear; pumps, $265 at Susan Bennis Warren Edwards. Right: silk-cloque chemise, $465 at Bendel's and Saks; earrings, $80, and bangles, $60 each, by Cara Croninger, at Artwear. Model (left): Heidi Kay of Elite Model Management.



From left: hotel doormen Dermot Murphy (the Pierre), Edward Tasker (the Sherry-Netherland), and Joseph Szorentini (the Plaza).



Carol Horn

Suede tunic, $332, and cropped pants, $280, at Ann Taylor, Bonwit's, Macy's; earrings by Bonwillum, $60 at Saks; cuff by Bill Schiffer, $100 at Kruger Gallery; suede espadrilles, $80 at Santini e Dominici; cotton socks by Ralph Lauren, $7.

Messenger Michael J. Wolfe.

Fashion assistant: Melanie Skrzek.

New York

CATALOGS

New York Magazine Spring And Summer Catalog Collection

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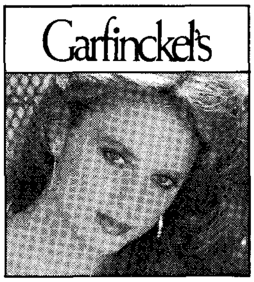

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The Horchow Collection. The best of everything from daily practicalities to once-in-a-lifetime luxuries: gifts, home decor, fashions, accessories, jewelry and collectibles. Send for a series of monthly catalogues to shop from by mail or toll-free telephone. $3.00.

laura ashley

The Laura Ashley 1982 Catalog Kit features the charming prints and fabrics that have made her famous, plus quite a bit more.

It includes the 1982 Home Furnishings Catalog and the Spring/Summer Garments by Mail Catalog. You'll also receive additional brochures and catalogs throughout the year. $3.00.

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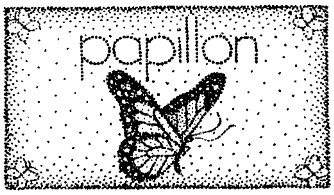
Summer in style

It's all here—the new color, the new shaping, all the happy new ways to look for your season in the sun. Discover the fun and excitement in our Lord & Taylor Summer Fashion Catalogue. Send $2.00 for your copy today.



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Sportpages, The Action Catalog for you and your active lifestyle. Sportpages features exciting fashions, accessories and gifts, designer beachwear and warmups, plus the newest decorating ideas for indoors and out! Send $1.00 for our latest spring edition, plus a series of upcoming catalogs.

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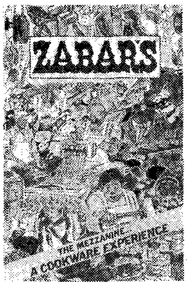
Williams-Sonoma—The Catalog for Cooks. Issued quarterly, each contains a fascinating collection of culinary equipment and ingredients from all over the world, well-seasoned with original recipes. It is a very civilized way to do one's shopping. $1.00/4 issues.



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1. Clip the form and check the catalogs you wish to receive. Fill in your name and address.
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The Urban Strategist/Michael W. Robbins

SUNSET BARS: HIGH IN THE SKY

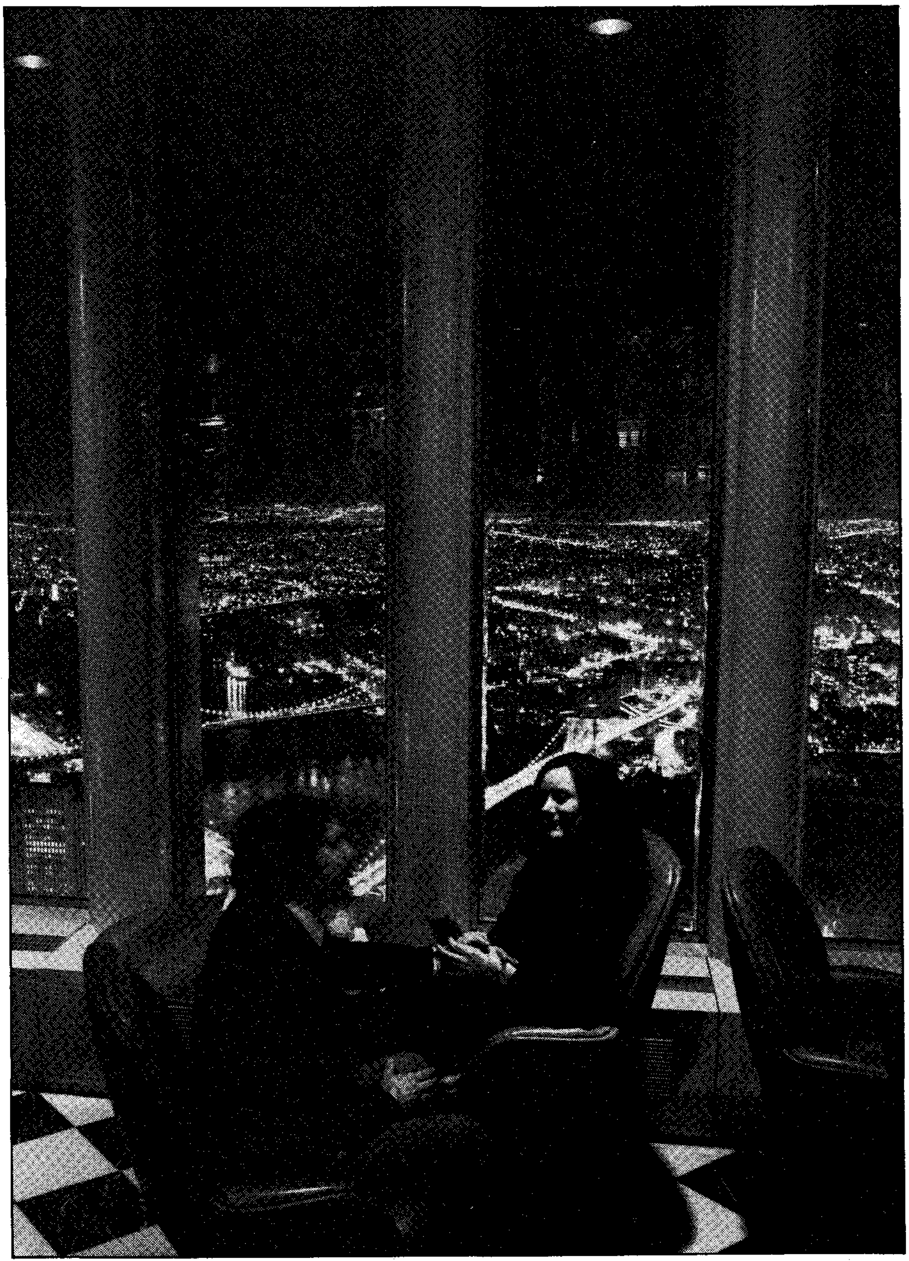
"...At these vantage points among the pinnacles, you can celebrate as you watch night spread up from the canyons..."

PENTHOUSE BARS—NECESSARY FOR heightened perspective, hours of romance, a sense of Olympian order—should be found in every skyscraper. Alas, they are in short supply. You can see the skyline from Brooklyn Heights and from the Jersey meadows, but only at the following six vantage points will you be able to meet for a drink among the pinnacles, watch the night spread up from the canyons, and oversee everything.

Here are settings for high celebration—of each other, and of the light, the music, the city—all in the knowing company of people who are on their way.

Each of these top lounges adjoins a restaurant, and (unless otherwise noted) each charges about $3 for a martini, $2 to $2.50 for a glass of house white wine, and about $1.25 for a glass of Perrier. All of them will accept major credit cards.

In roughly south-to-north order, then:



The view east: *Brooklyn, overseen from the City Lights Bar, 107 stories up.*

City Lights Bar and The Hors d'Oeuvrerie

107th floor, 1 World Trade Center
938-1111

FROM THIS ALTITUDE EVEN QUEENS CAN look inspiring, when the light is right. The light and height transmute the city's earthy chaos to a fine order. At a quarter-mile in the sky, this is the top aerie; on a crystalline night the farthest lights may be 50 miles away.

Bar and lounge occupy a southeast corner, and thus midtown Manhattan is out of view. But the sun can be watched into darkness, and the best view from the tiered wood tables lies out across the harbor, with the Staten Island Ferry wakes fanning toward Liberty Island.

An entire menu of hors d'oeuvre is served, sushi to Szechwan chicken, with an unconquerable array of liquors, wines, beers. At the dance floor, which is often used to stylish effect, a jazz trio plays from 7:30 (earlier on weekends), alternating with pianists of the caliber of Marty Napoleon. Ask Marty to play "The Saint Louis Blues."

Acrophobes may be overstimulated by the sudden-stopping elevators and by the seating right at the windows. But hang on—there is no place like this.

Gentlemen wear jackets, and no one wears denim. A $2.75 cover charge is in effect at trio times; for Sunday brunch, reservations are required.

Hours: Monday through Friday 3 P.M. to 1 A.M., Saturdays noon to 1 A.M., and Sundays till 9 P.M.

North Lounge and South Lounge

Sixty-fifth floor, R.C.A. Building,
30 Rockefeller Plaza
757-8970

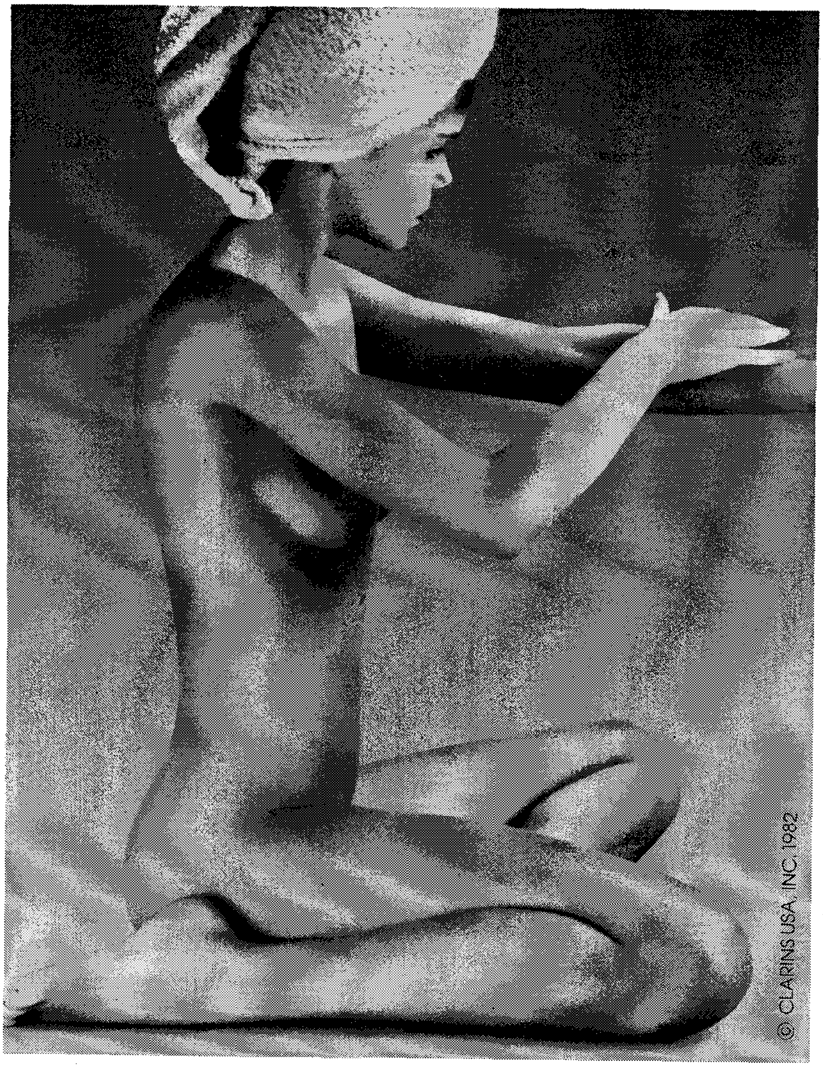
THE NORTH LOUNGE IS ADJACENT TO THE Rainbow Room, and the South Lounge adjoins the Rainbow Grill; both share the famous chromed Deco décor. You can choose your view: south toward the Empire State or north toward the Rockefeller Center cluster and the park.

The best views are out toward the

Photographed by Ricardo Salas.

HOW TO MAINTAIN A YOUTHFUL BODY.

Advice from CLARINS on keeping tight, taut and toned!



WHAT YOU SHOULD KNOW

Beautiful bodies are *made*! A slim, taut, young-looking body requires non-stop attention, commitment and love. Simply: to keep a body beautiful, you must take care of it. Through European research, it is possible to maintain a youthful look, control the appearance of premature body aging, and help postpone problems such as loss of firmness, stretch marks, and sagging.

WHAT YOU SHOULD AVOID

1) Crash diets and quick changes in body weight: The youthful look and elasticity of skin is lost when you gain (it stretches) or lose (it sags) weight too rapidly. 2) Hot baths since excessive heat weakens skin tissue. 3) Lack of sleep and irregular rhythm of life. 4) Limit salt, sugar, caffeine, carbonated beverages and alcohol.

WHAT YOU SHOULD DO

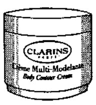
To keep skin in its most youthful condition during weight loss, diet, exercise *and* skin care are essential. Diet alone is insufficient for slimming down problem areas such as thighs, hips, waist. CLARINS suggests daily massage and skin treatment on these areas to help condition, smooth and reinforce skin firmness. Drink water frequently, and help improve circulation by wearing clothes that don't restrict.

INTRODUCING CLARINS

Preventative aging. It's the action you start *now* to keep a youthful face, a firm bust, a tight body. Ask some of the most youthful looking women in the world who have made the CLARINS all-over beauty therapies believable.

CLARINS has created a new era of professional products that help tone, tighten, strengthen, and firm. They are unique: practical solutions for real beauty concerns. They are efficient: contain the most effective and time-proven natural ingredients, like horsetail, cucumber, fresh cell extracts, and elastin. Serious and safe: CLARINS concentrates on skin beauty care alone, and is dermatologically tested, of course.

Talk to your CLARINS Skin Specialist today for your complimentary body and skin consultation. Or write for our educational guide: CLARINS, Dept. NY2C, 540 Madison Avenue, New York, New York 10022.

	ACTIONS	KEY INGREDIENTS
BODY CONTOUR CREAM 	• Contains twelve functional ingredients selected for their skin tightening and strengthening properties. • Helps minimize appearance of spongy-looking skin and enlarged pores.	• Ivy, Tea, Meadowsweet, Broom (helps reduce swelling, anti-water) • Horsetail (helps improve elasticity) • *Horse chestnut* (tightening)
BODY TREATMENT OIL 100% Pure Plant Extracts Anti-Eau	• Firms, strengthens. • Helps stimulate the skin's metabolism. • Tones and tightens the epidermis. • *Helps avoid the slack look* in problem areas.	• Hazelnut (moisturizing) • Geranium (toning) • Lemon (astringent) • Petitgrain (antiseptic) • Marjoram (strengthens the metabolic process) • Broom (anti-water)
PLANT SHOWER BATH LOTION Contour and Firmness	• Helps eliminate puffiness and enlarged pores. • Tones and tightens. • Gently helps to remove *impurities as it maintains* skin moisture. • Relaxes and smooths.	• Ivy, Broom (anti-water, helps reduce swelling) • Seawrack, Horse chestnut (tightening) • Marjoram (strengthening) • Lemon (astringent) • Geranium (toning)

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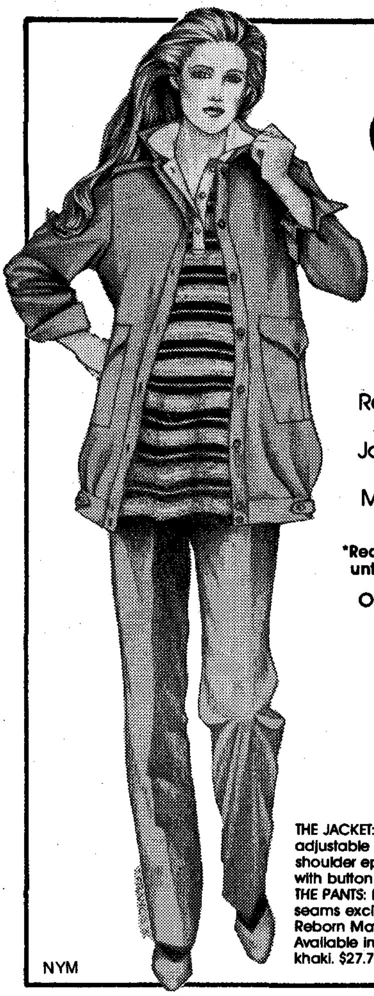

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nearby sunset sky and the other high-rise capitals. The arrangement of double windows, plants, and tables in the Rainbow Room lounges all but rules out any ground scanning, but most of the just-in-town pairs and foursomes are looking inward anyway, toward the restaurant or the grill.

The North Lounge is the more *intime*, heavily carpeted in dark green, with very deep chairs in glassed and mirrored bays, the atmosphere dim enough for covert action. Live music by evergreen Sy Oliver swings insistently from the Rainbow Room, and on request a selection of cheeses and crackers arrives on a board. The prices are slightly above average.

Gentlemen wear jackets, and there is no cover, no minimum, no need for reservations.

Hours: On the north, Monday through Friday 4 P.M. to 1:30 A.M., Saturdays till 2 A.M., and Sundays noon to midnight. On the south, Monday through Saturday 5 P.M. to 2 A.M.

Top of the Tower

Twenty-sixth floor, Beekman Tower Hotel,
3 Mitchell Place
(First Avenue at 49th Street)
355-7300

ABSOLUTE ALTITUDE ISN'T EVERYTHING. This compact lounge occupies the entire generously glassed top floor, so you can choose a side and look out to the east or west, north or south. The Beekman Tower is nearly on the bank of the East River, so the river views are the most absorbing—although at sunset the midtown canyons fill with a smoky orange glow.

To the east: river traffic, the 59th Street bridge, and the haunted end of Roosevelt Island. To the north: an unobstructed view of Beekman Place here, Citicorp there. To the west: brownstones below a row of midtown glass walls. To the south: powerhouse stacks, Chrysler's peak, the Empire State, and the green-skinned U.N. Plaza Hotel. Portions of the north and south terraces are open to the air and the sky, and that's a unique asset for those mild evenings, which *will* return.

Except for that sense of being atop a tower, that cathedral ceiling, that *light*, this could be any neighborhood lounge with tile floors and vinyl chairs, although it's undergoing a careful renovation. It's friendly and breezily romantic, packed with young couples who've come together after work. Most evenings, a pianist is on hand: Renée Bondy or Steve Montgomery.

There's no cover, no minimum, and jackets aren't necessary, "but no blue jeans, please."

Hours: Daily from 5 P.M. to 2 A.M.

The view north: *From the Greenhouse, the tracery of the George Washington Bridge.*

Top of the Six's

Thirty-ninth floor, 666 Fifth Avenue,
at 52nd Street
757-6662

HAPPINESS PREVAILS, BY DECREE, between the workweek hours of 5 and 7:30 P.M., when house-brand-cocktail prices are reduced to $1.95 and hors d'oeuvre prices are reduced to zero. The big black grand piano has one of those bar ledges attached, so when the night is foggy and midtown obscured, you can sit and have your drink vibrated as (this month) Wendy Walton plays and sings.

"Six's" is arranged in a northeast corner, with the curving wood bar along the 53rd Street side. The best view is from the very corner northward between the Plaza and the Pierre, with Fifth Avenue a shifting stream of car lights along Central Park. It's also the best vantage for monitoring the progress of Philip Johnson's "Chippendale" conceit.

Lighting is kept dim in this spacious, clubby lounge furbished with dark plaid carpeting, red chairs, and cherry-wood walls to comfort the Old Prep clientele. The narrow windows, shades, and hanging ferns do work against the view, unless you get one of the twenty window tables. Early in March, a renovation will begin, with the aim of making the skyline view accessible to every visitor.

Prices are somewhat below average, with no cover and no minimum.

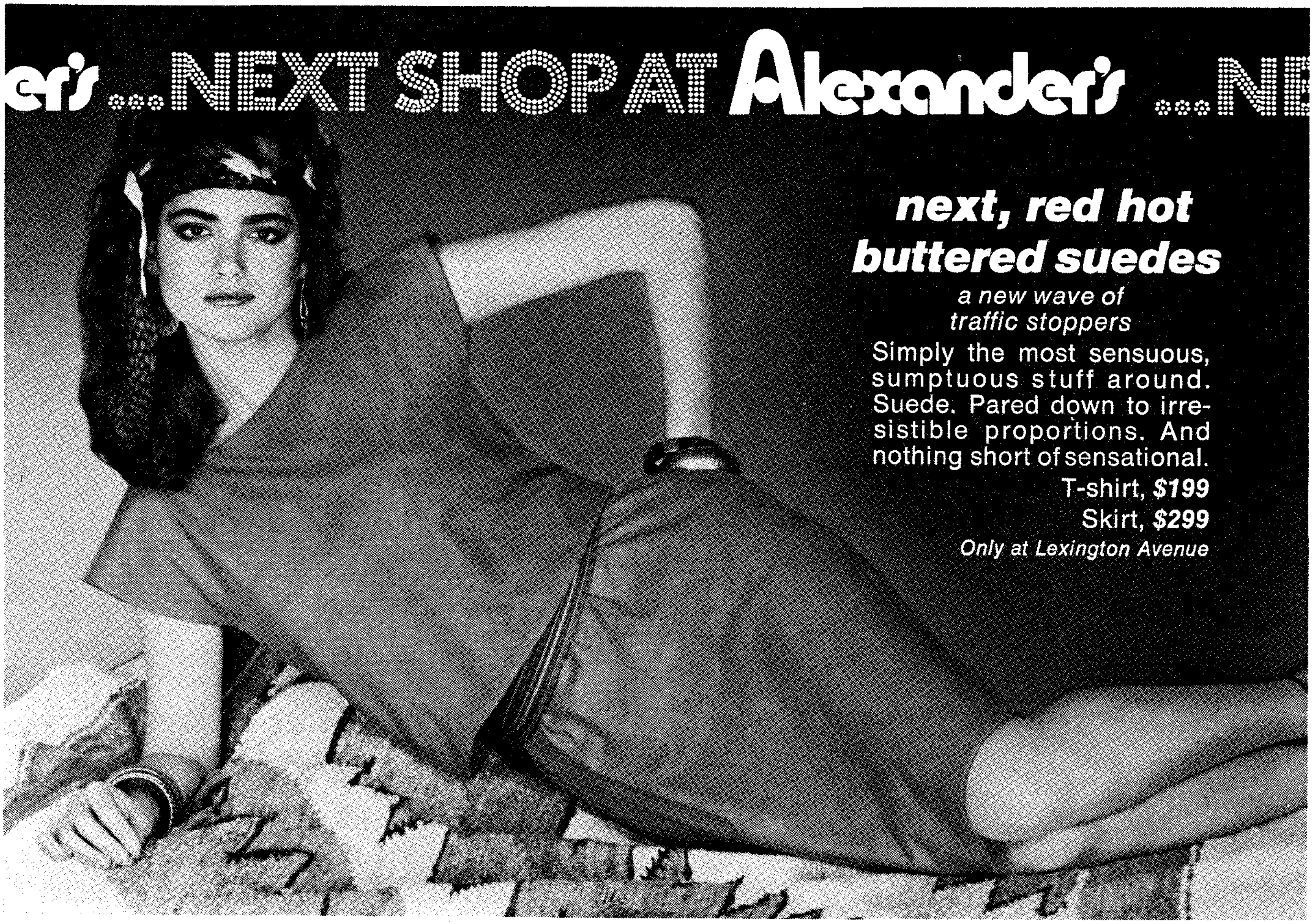
Hours: Monday through Friday 3 P.M. to midnight, and Saturdays till 1 A.M.

Top of the Park

Forty-third floor, Gulf & Western building,
Central Park West at 60th Street
333-3800

THE VIEW IS *paramount*, AS IT SHOULD BE in this best of the uptown, upstairs lounges. No live music, no fuss over food—just drinks and comfortable banquettes and enormous windows that give you all of the Upper West Side, Lincoln Center, the Hudson, Jersey—plus the northern expanse of Central Park.

Considering the epic sweep and stature of the park, it strains belief that this is the only tower with a commanding



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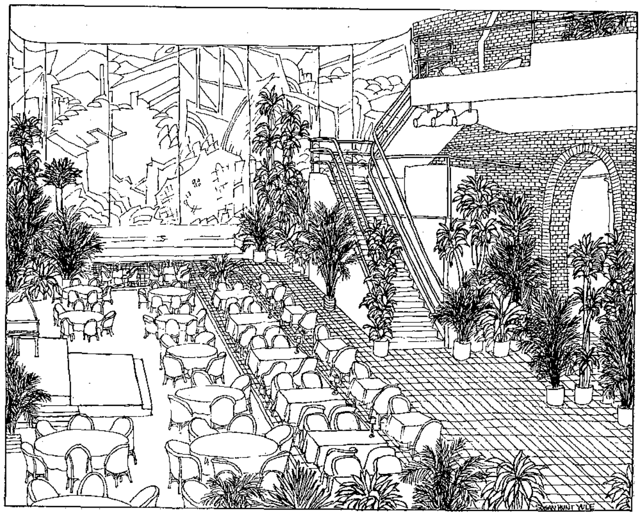

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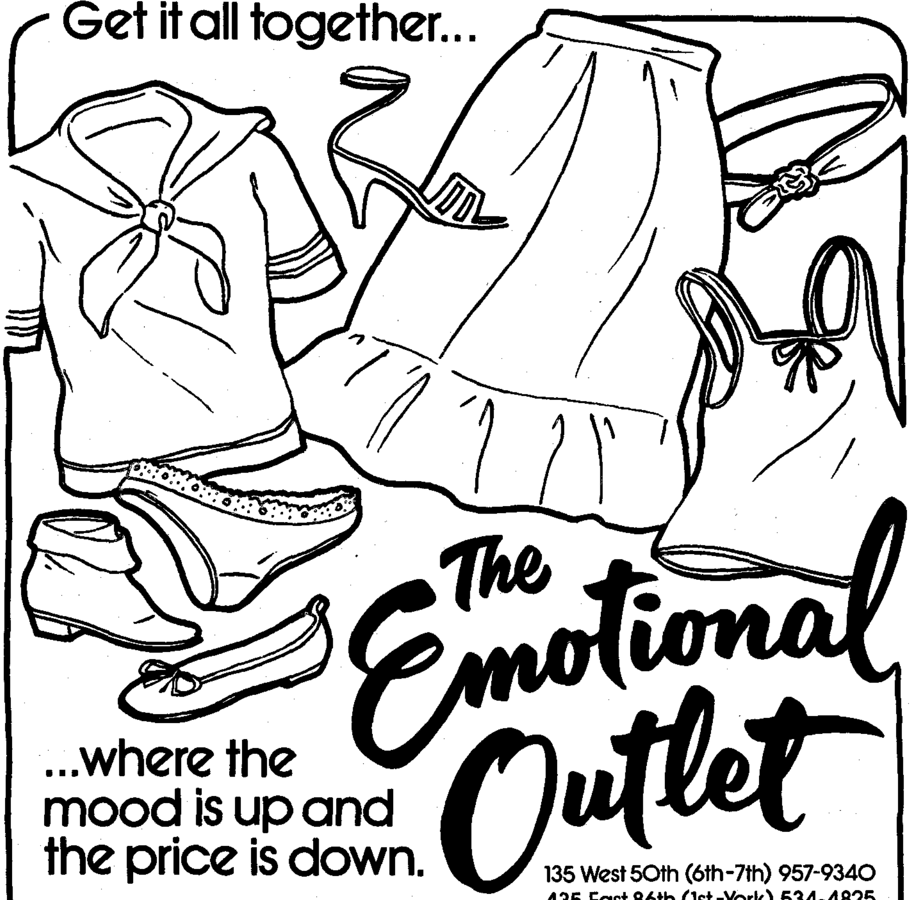

...where the mood is up and the price is down.

135 West 50th (6th-7th) 957-9340
435 East 86th (1st-York) 534-4825
242 East 51st (2nd-3rd) 838-0707
91 Seventh Ave. at 16th 989-0530

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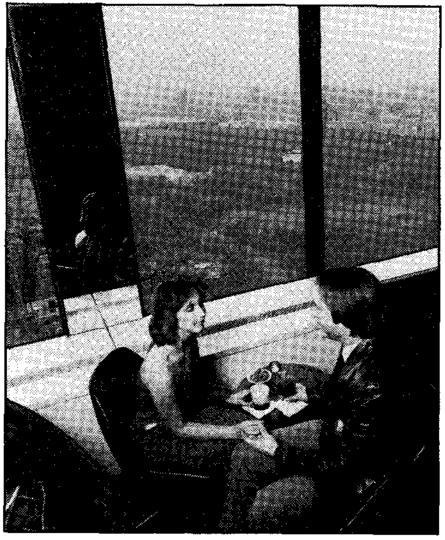
public view of it. The best seats are at the north window. From this height, the sparkling trees surrounding the Tavern on the Green seem like a special effect. From anywhere in the dark room, even from the bar, the view is a spectacular.

Scenery, lighting, sound level—this is the background for cutting a deal, and that's what's happening among the power dressers whose appearance reminds that show business is *business*. Accordingly, prices are a cut above average, and jeans and sneakers are not admitted. Says owner Stuart Levin, "We don't allow slobs—what can I tell ya?"



Northeast: *The view from Top of the Park.*

Hours: Monday through Saturday 4:30 P.M. to midnight.

The Greenhouse

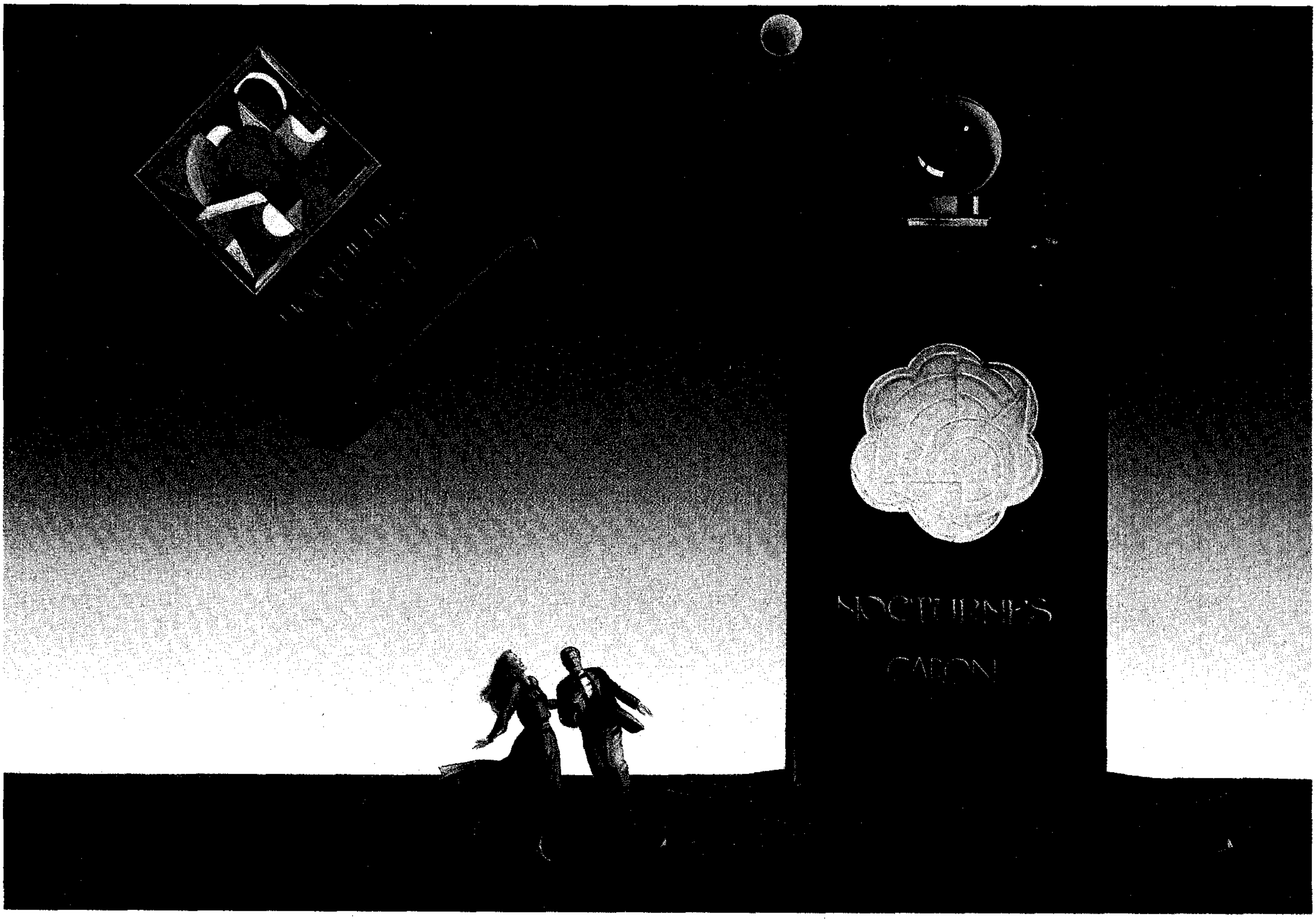
Sixteenth floor, at the Terrace Restaurant,
Butler Hall, 400 West 119th Street
666-9490

IN THE WARM SEASON, THIS OUT-OF-THE-way terrace above Morningside Heights puts all of Manhattan at your feet. In other weather, the choice view from inside the skylit lounge is upward and northward toward Riverside Church, Riverdale, and the dark Palisades.

Very quiet, very small, romantic, and even elegant, this lounge is not to be mistaken for a Columbia student hangout; instead, it appears to draw senior faculty and other intellectual professionals who know where to park their Audis. Rose-colored armchairs surround white tables, each with a rose and a candle. About the mirrored bar are wood, marble, hanging plants.

Prices are just under average, and the Terrace offers—and accepts—its own credit card along with the majors. Dress is casual—but jeans are not looked happily upon. No reservations are needed, and no cover or minimum is asked.

Hours: Tuesday through Thursday 6 to 10 P.M., and Fridays and Saturdays till 10:30 P.M. ■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AMERICAN MODERN

> "...The 'umpteen Americans' shows at the Modern introduced 90 artists; the impact on New York was staggering..."

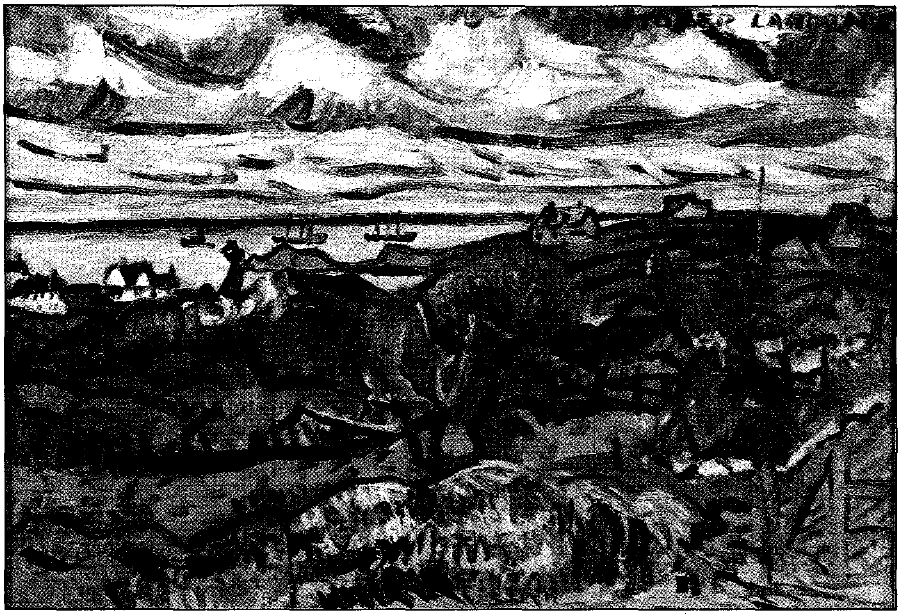
PERHAPS THE NEW YORK SCHOOL launched American art on its way to world glory, but who launched the New York School? The answer is less convoluted than one might think. In the forties and fifties, the power to affect history belonged to only a few curators and critics; among them was Dorothy Miller, whose "Americans" shows for the Museum of Modern Art during those years set a standard that few museums can follow even now.

"It's hard to evoke what now seems the archaic simplicity" of life in those decades, writes art historian Robert Rosenblum for **A Curator's Choice 1942–1963**, Rosa Esman Gallery's modest tribute to Miller. Perhaps the example of Jackson Pollock would make the task easier. Miller put Pollock into her "Fifteen Americans" show in 1952, along with other unworldly unknowns—Mark Rothko, Clyfford Still, Bradley Walker Tomlin, William Baziotes, Richard Lippold. Pollock had actually discovered his mature style five or six years earlier; artists' accusations about the Modern's slow response to new American art were not completely unfounded. Still, the Modern was almost the only official link between artists and the world. And the go-between? Dorothy Miller.

Three decades later, the Beauborg (the Centre Pompidou, in Paris) has mounted a magisterial survey of every important work Pollock ever did, with the exception of *Blue Poles*, now in Australia. As France's state museum of modern art, the Beauborg almost never turns its main galleries over to a single figure, but for Pollock—well, Pollock is different. His works are now so valuable that the Beauborg's extravaganza is everywhere being called "the last Pollock show."

During the years between 1942 and 1963, Miller organized six "umpteen Americans" shows for the Modern. Their impact on New York at the time was staggering compared with what any single exhibition could achieve now, 30 years later. Those who were around, like Rosenblum, still remember; those of us who were not yet on this earth to see them are still profoundly indebted to the vision of American art she perpetrated. There is some question as to what might have become of the New York School without the Modern's influence. Would we have heard of Franz Kline, Grace Hartigan, Sam Francis, Ellsworth Kelly, Jasper Johns, Louise Nevelson, Ad Reinhardt, Saul Steinberg, Mark Tobey, Robert Motherwell, or Isamu Noguchi? And if the Modern had not circulated Miller's "The New American Painting" through Europe and Asia, would Pollock now be so heralded in Paris?

Any individual's contributions are hard to quantify. Without doubt, however, Miller has a special place in history. Rosa Esman and her curator, Wendy Jeffers, have served up a reminder of her influence with works (or documentation) from 51 of the 90 "Americans" artists. What makes the show more than an exercise in late-blooming nostalgia is the chance to plunge back into Miller's taste, to sample the agony of the act of choice performed before anybody else is likely to agree with you.



October Landscape: *Stuart Davis's 1919 oil, in Borgenicht's "The Gloucester Years."*

Miller didn't win all the time—mixed in among the stars are a few black holes. But she had the courage to scoff at consistency. Stuck between the abstract artists were realist Edwin Dickinson, urban miniaturist Herman Rose, Robert Indiana, and the painter of pop portraits Larry Rivers. For space reasons, this show is filled with their smallest work; still, how tentative and provisional they all look, realists and abstractionists alike, before their escalating reputations severed some of them from the ground.

One of Miller's brashest coups was to include Frank Stella in "Sixteen Americans," in 1959. She now relates how she went to his tiny studio in the "wilderness" of West Broadway, accompanied by Leo Castelli, who already represented several artists in that show. "Stella had a one-room place that wasn't even a rectangle," she says. "He had a pile of six-by-ten-foot paintings stacked face against the wall. He would have to pick up each painting, go out into the hall, turn it around, and come back in with it. I was absolutely thrilled with him; nobody was doing work like that."

Times do change. A friend reminded me recently that if Stella were a young artist now, he could never appear first at MOMA. Artists Space would show him; a dealer would pick him up, along with five other hopefuls; and several years after his death, the Modern would mount a retrospective. Where would Miller be now? It's hard to imagine a place for her in this complex and competitive scene. Esman's tribute to this canny woman looks back toward an era when her insights were not only rare, but possible. (29 West 57th Street; through March 6.)

Not much controversy now settles on Miller's 1956 choice, **Larry Rivers.** Visit his current show not for new excitements but for solid old ones rendered with a remarkably clear vision. Rivers inserts his own image into these paintings, then surrounds his nearly opaque self with the usual flood of transparent mental graffiti—memos from friends, photographs of his children, recollections of women. The artist considers his life, and paints it. Oh, the sweet tang in that hand. (Marlborough, 40 West 57th Street; through February 27.)

WHEN AMERICAN ABSTRACT ART ROARED down the road to international acclaim in the late fifties and early sixties, it pulled its forebears along behind. Those reclaimed include the five wonderful figures in Grace Borgenicht's lovely show, **The Gloucester Years**—Milton Avery, Marsden Hartley, Stuart Davis, Edward Hopper, and John Sloan. Exhibitions of early-moderns such as these are common enough now to need a theme; the stormy Gloucester seacoast fortunately provides an excellent one.

The rocky arm of Cape Ann protrudes like a stubbed toe into the cold Atlantic, whose erratic disposition colors both the climate and the tempers of citizens in the old fishing village at its base. Artists who have summered there include the aforementioned five, who dropped in one by one during the first few decades of the century. Davis drifted into town in 1915 at the behest of Sloan, but otherwise the connections among the five lie solely in their affinity with the land and sea of the cape.

The idea for the exhibition grew when Curt Marcus discovered a stunning set of Avery gouaches of the Gloucester harbor—cold, gray things suffused with bitter salt air and slate-blue light. They remain the best—because most unexpected. But the exhibition contains other important moments. Stuart Davis, in his second set of years in Gloucester, produced the familiar flattened abstractions of the 1930s, which are all coded to various bits of harbor paraphernalia—crab pots, power lines, gas pumps, and so on—caught by Davis in tiny, surprising photographs taken during those years. But Davis also spent five summers on the coast beginning in 1915, and the paintings from that period are choppy expressionist experiments like *October Landscape*, rich with hints of European art movements. Even this early, Davis lays down paint in long strokes from an uninflected brush, as though he intended to weave a painting together with lines; the later flattened abstractions are similarly tied together, though strokes have become black outlines.

Hopper resisted Gloucester weather so stubbornly that only a few small watercolors suggest the pearly salt light of the seacoast. Sloan capitulated too much; though Carter Ratcliff, in the show's catalogue, links him with Manet, his houseboats and schooners come close to conventional sea views.

Hartley and Avery are the two who met Gloucester with the strongest conviction. Hartley stopped off there three times between 1931 and 1936, after his return from Europe, and he found, in the glacial rock refuse of Dogtown, a minuscule village on the cape's north side, an intense parallel to his own anguish, his sense of being "washed up" and "run aground." The Dogtown paintings are some of the best he ever did—full of morbid magnificence and stubbornly original style.

Avery, too, fused his own affinity for near abstraction to diffuse, foggy sea-light. Its woolly mist settles down on rock and potato field, salt marsh and sea-foam, obliterating details and lifting a painting like *Clamdiggers* out of its relationship to social realism. Avery looks stronger as the years go by; for the overview, we can look to the Whitney's show this fall. (724 Fifth Avenue, near 57th Street; through March 4.) ■

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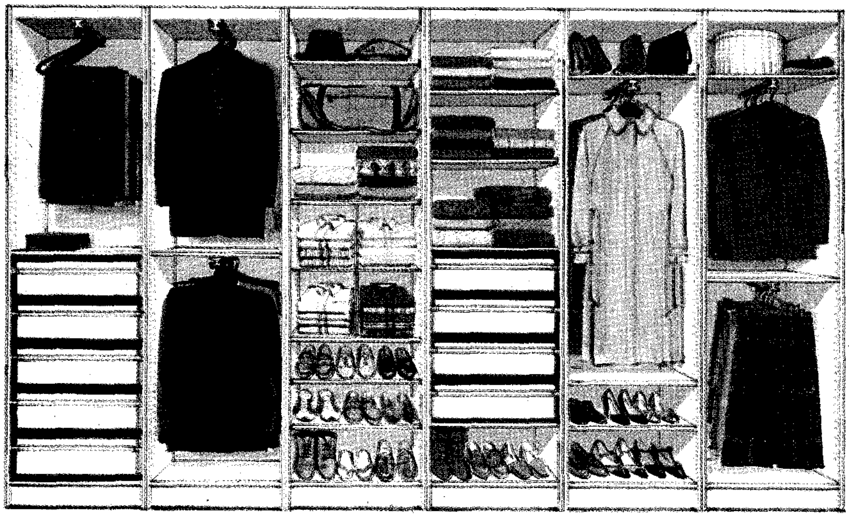

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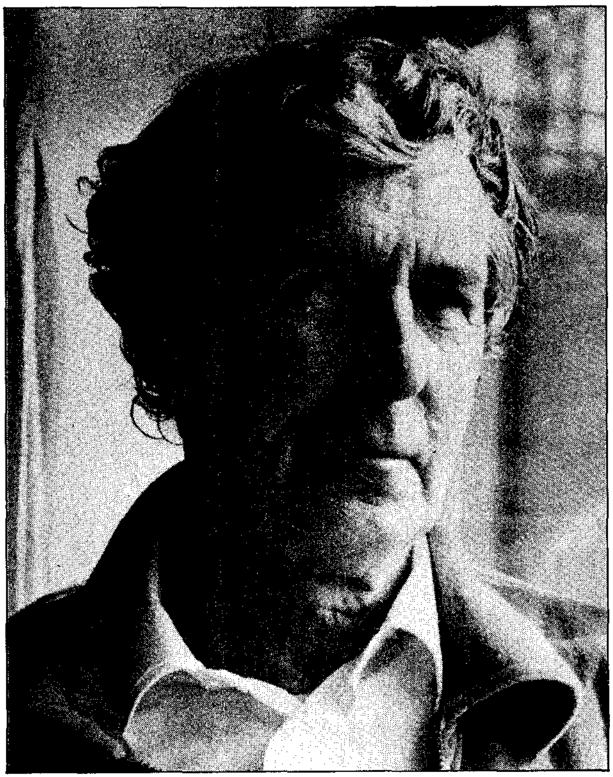
BUNDLES FROM BRITAIN

"...Most of the classical-record action now is in Europe—and, despite the crunch, particularly in England..."



Senior class: *Disc favorite, composer Michael Tippett.*

THE CLASSICAL-RECORD INDUSTRY IN this country continues to shrink, all but killed off by astronomic union rates, corporate indifference, and a general lack of leadership. True, C.B.S. and R.C.A. still have their classical departments, although very little of artistic consequence happens there beyond such predictable irrelevancies as another Beethoven Fifth conducted by Zubin Mehta. While a few small quality labels like Nonesuch, Delos, Telarc, New World, C.R.I., and others bravely carry the banner as best they can, often making imaginative contributions to our musical life, most of the action these days is in Europe, England in particular. Despite the economic crunch, Britain still manages to produce significant recordings, many of them costly undertakings that American companies would never contemplate.

Imagine R.C.A. sending a team of engineers to the Michigan Opera Theater, in Detroit, to tape *Tristan und Isolde* with a cast of unknown native singers. The transatlantic equivalent of that mad idea is the Welsh National Opera's recent recording of **Tristan** (London LDR 75001), an album most people might be tempted to dismiss as an exercise in chauvinistic eccentricity. Most people would be wrong—this *Tristan* is a magnificent achievement, a gripping performance that more than holds its own with other versions in the catalogue.

There are no starry names in the cast, but role for role the singers easily outclass what was heard at the Met last season. Surely Linda Esther Gray is headed for a major career; her exciting Isolde reveals a voluminous, rock-solid, richly textured soprano of international quality. Gwynne Howell's velvety bass and dignified vocal presence are perfect for King Marke, while John Mitchinson (Tristan), Anne Wilkens (Brangäne), and Phillip Joll (Kurwenal) sing authoritatively and often with real eloquence. The main inspiration, though, is provided by the man on the podium. Reginald Goodall patiently fashions the opera into one mighty architectural span, relishing each note and charging every measure with electricity. This remarkable project was made possible by Amoco Ltd., a rare instance of corporate support for a recording, and a promising sign for the future.

The English National Opera, the equivalent of our New York City Opera, has also found an angel—the Peter Moores Foundation—to subsidize its recording of **La Traviata** in English (EMI 5612). While the performance has many musical virtues—especially Valerie Masterson's prettily sung Violetta and Charles Mackerras's lyrical shaping of the score—these discs are strictly for home consumption. The stilted translation and very British accents sound closer to Ivor Novello than Verdi, all of it conveying quite the wrong atmosphere. Still, the E.N.O. has managed to record a piece from the standard repertoire as a showcase for its young British singers—the City Opera should be so lucky.

Covent Garden's **Il Trovatore,** conducted by Colin Davis (Philips 6769 063), makes a stronger bid for the world market. The international cast features Katia Ricciarelli's attractively vulnerable but inconsistently vocalized Leonora, José Carreras's game stab at Manrico, Stefania Toczyska's retiring Azucena, and Yuri Mazurok's raw-voiced Di Luna—a respectable if vocally underpowered *Trovatore,* further debilitated by Davis's stiff-upper-lip treatment of Verdi's unbuttoned passions.

Although an inappropriate drawing-room flavor pervades this performance, at least the gentlemanly approach is consistent, and Davis, as Covent Garden's music director, was able to record the opera with his home company. James Levine has no such luxury—American union scale being what it is, the Met has recorded only one opera in the last 25 years, and for a foreign record label at that. It must gall Levine to polish a Met production over the seasons and then travel to London to record the same work from scratch with a British orchestra.

Nevertheless, Levine's British-based opera discs generally find him in representative form and with something positive to say, even in so over-recorded a work as **Tosca** (Angel 3919). He has a familiar Met cast to help him out, and the Philharmonia responds eagerly to his enthusiastic direction with playing that is smartly disciplined, vibrantly theatrical, and finely detailed. Renata Scotto's sharply etched Tosca, for all its acid edge and excessive calculation, catches every neurotic nuance of the diva's shifting moods, and Placido Domingo's handsomely sung Cavaradossi and Renato Bruson's icy Scarpia contribute to a *Tosca* of thrilling intensity.

No country tends to its composers past and present more faithfully than England: Only a few unrecorded gaps remain in the catalogues of such major twentieth-century figures as Elgar, Vaughan Williams, Britten, Walton, Tippett, and Delius. A recent two-disc set of **Delius's** late scores is of real historical value—this was the music that the blind and paralyzed composer dictated, shortly before his death in 1934, to his young amanuensis, Eric Fenby, who here conducts the Royal Philharmonic in performances that are nothing if not authentic (Unicorn DKP 9008/9). There seems to be no middle ground with Delius: For some he is the last great Romantic poet of music, as Sir Thomas Beecham claimed, while for others his pastel landscapes meander aimlessly without ever saying anything very substantial. In any case, devoted Delians will treasure these heartfelt statements that come straight from the source.

After years in the shadow of Benjamin Britten, **Michael Tippett** is today's most respected senior British composer. Each new Tippett score is immediately recorded, while discs of his earlier works appear with increasing frequency. *King Priam*, completed in 1962, is Tippett's second opera, an exploration of man's efforts to comprehend the perplexing inner lights and shadows that dictate his behavior. The mythic heroes and heroines of the Trojan War, all-too-human prototypes in Tippett's handling of the epic, relentlessly pursue their fates to the composer's muscular, angry, explosive music, which grips the ear from first note to last. This performance, with David Atherton leading the London Sinfonietta, is stunningly played and fervently sung, a milestone in recorded contemporary opera (London LDR 73006).

Also well worth investigating is Tippett's recent Fourth Symphony, composed for Georg Solti and the Chicago Symphony (London LDR 71046). In one 30-minute movement, the music attempts nothing less than a symphonic encapsulation of the human life cycle from birth to death. Although this grandiose conception promises more than Tippett actually can deliver, the musical discourse is clearly stated, compellingly argued, and cunningly crafted to take full advantage of the Chicago Symphony's fabled virtuosity. How ironic to find a British composer and a British record company furthering the cause of English music with a leading American orchestra.

Perhaps motivated by a sense of fair play, the same forces have turned their attention to a contemporary American work, *Final Alice*, one of **David Del Tredici**'s exuberant *Alice in Wonderland* fantasies (London LDR 71018). With Barbara Hendricks as the fearless soprano soloist, Solti and his Chicago band savor every moment of this Technicolor spectacular, a disc that has, against all odds, become a best-seller. Frankly, I find the bloated rhetoric, cluttered instrumentation, clumsy vocal writing, and commonplace ideas of *Final Alice* not only alien to Lewis Carroll but also

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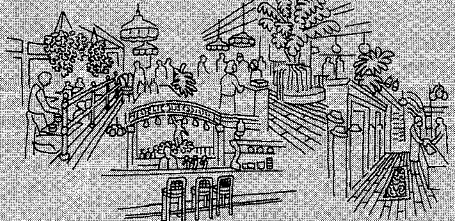

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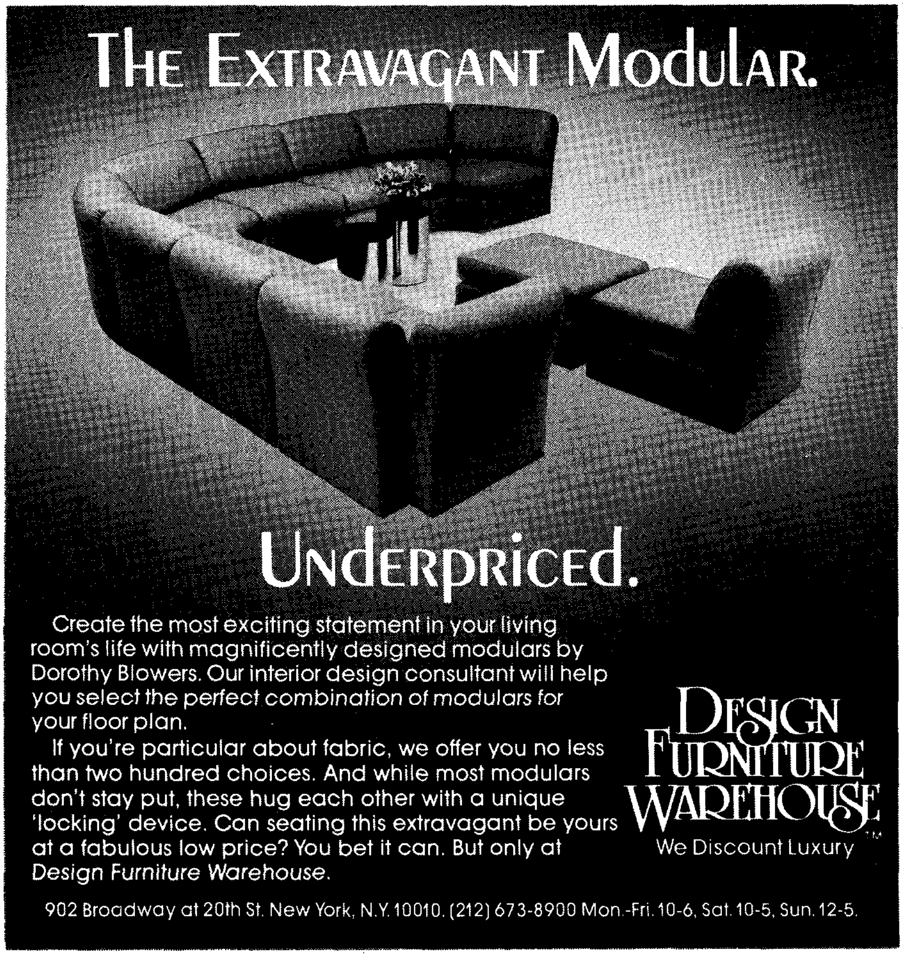

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objectionable in themselves—although I suppose it is refreshing to find a contemporary composer willing to batter the senses with such uninhibited glee. Love it or hate it, Del Tredici's *Final Alice* orgy has stirred up genuine excitement and earned a recording; certainly neither C.B.S. nor R.C.A. was about to finance such an expensive project.

If our two major labels blithely ignore the present, they also seem indifferent to their own past. **Marian Anderson** celebrated her eightieth birthday this month, and R.C.A. might have commemorated the occasion by reissuing the long-unavailable discs this important singer made 50 years ago. But no. And again the British have come to the rescue with a treasurable Anderson recital recorded in her prime (Pearl GEMM 191). There'll always be an England, and for that phenomenon classical-record collectors can only be eternally grateful.

Pop: Group Therapy

IT SEEMS A LONG TIME AGO THAT ROCK music was powered by a tangible sense of commitment to ideals that went beyond musical ideas and transcended the whole notion of entertainment. With what we now see as mythic power, songs became the sociological, psychological, and political chapters in the manifesto of a new value system. The present state of popular music parallels the plight of painting and sculpture as the visual arts were moving away from pictorial representation.

Pop music, like abstract painting, seemed to some not to ask of artists years of dedicated study to achieve technical virtuosity. The notion grew that success and money could be had not so much through total commitment to the art but rather by discovery of the right style—or, better yet, the right gimmick. People were more interested in becoming artists than in making Art, just as now it seems more important to become a rock act than to make rock music.

We end up with lots of bad paintings on the walls of banks and offices, and, lately, with the domination of radio by the likes of Styx, Foreigner, Rush, Journey, and REO Speedwagon, who crank out a post-Beatles sound that's just a lot of successful wallpaper. And as the musical ideas get smaller and smaller, there's an almost desperate struggle to give them a larger meaning. In this age of corporate sound, innocence seems to be the missing ingredient in cooking up the kind of commitment that can make listening to music, at the very least, fun.

The **Go Go's** are five women from Los Angeles whose first album, *Beauty and the Beat* (IRS SP70021), is popular and yet as removed from the psyche of most radio rock as it could be. Its charm is its humor, beginning with the album cover, which shows the band in towels and mudpacks, and continuing on a cheerily mindless tour of the problems and pleasures of the examined life. But the songs' stylistic simplicity fails to hide the preciseness of their intent. The car radio or stereo speaker acts as the essential instrument in creating a distillate of California. The record is as unerring a report on the psychic landscape of the place as were the Beach Boys' evocations of sun and sand and surf.

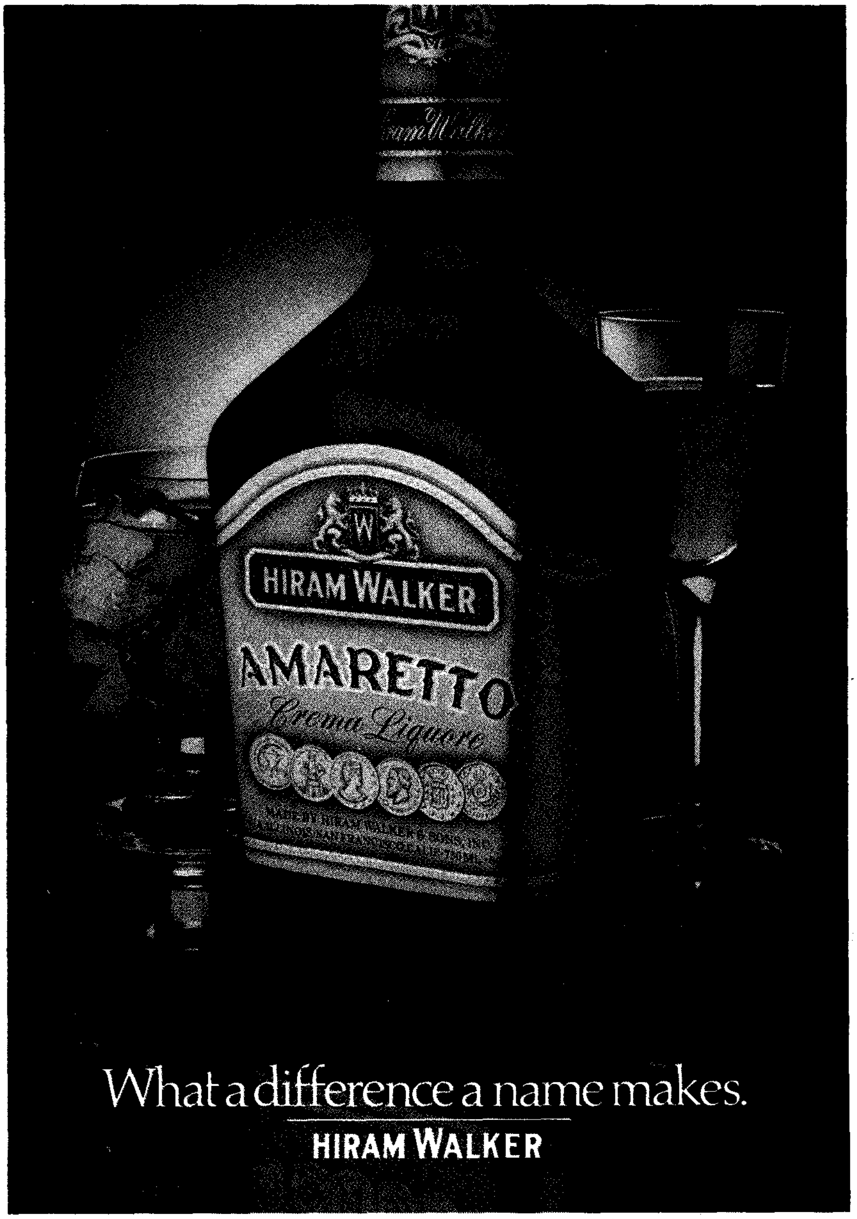
Gounod once noted that Saint-Saëns (or maybe it was the other way around) "lacked inexperience." That is precisely *not* the problem of this album. What seems like simplicity of rhythm and lyric is, upon closer listening, charming innocence, and, upon further reflection, actually a purity of vision both sophisticated and commanding.

Good-humor gals: *The Go Go's quintet.*

A group called **Bow Wow Wow,** under the direction of former Sex Pistols manager Malcolm McLaren, has co-opted a jungle sound made up of mile-a-minute tribal drumming and hypnotic background chanting, and done with it pretty much what Picasso did with African masks: taken a recognizable form, totally removed it from its context, denied any understanding of its original meaning or symbolism, and used it as an element in a work of a totally unrelated and incongruous aesthetic. The album *See Jungle! See Jungle! Go Join Your Gang Yeah! City All Over; Go Ape Crazy* (R.C.A. AFL1-4147) contains a lot of self-conscious lyrical posturing, but it's all tribal disco. It's the feet, not the ears, that complete the music.

Much has already been said about sculptress and performance artist **Laurie Anderson.** The most commercially successful enterprise in her amazingly productive career is the haunting *O Superman,* which combines electronic gimmickry with her own eerily poetic observations. It was produced on a grant from the National Academy of Arts, and its release in a twelve-inch extended-play version (Warner Bros. DWBS 49888) probably signals the beginning of Laurie Anderson's career as a high-art media star. —**Tom Bentkowski**

Photograph by Paul Cox/Retna Ltd.



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AN AMERICAN ROMANCE

"...Instead of wiping both the horns and the retouching off Luce's portrait, Sheed has smudged it with wet kisses..."

Clare Boothe Luce, *by Wilfrid Sheed. E. P. Dutton; 183 pages; $12.95.*

Somebody once told Clare that she looked like a pale goddess and clearly she has never got over this.... As nearly as I could get it, she was doing her best to be gracious among colored folks.
—Nunnally Johnson

Feminine as a meat ax.
—Irwin Shaw

No woman of our time has gone further with less mental equipment.
—Clifton Fadiman

I've known few men who could resist her spell, once she set her mind to it and had them face to face.
—Helen Lawrenson

She's really a nice woman.
—Wilfrid Sheed

CLARE BOOTHE LUCE APPARently had that effect on men. Even the prejudiced Irwin Shaw, when he finally met her, had to be led away, babbling, by Helen Lawrenson. "I did not believe she was so beautiful," he said. When Mrs. Lawrenson put in "And so feminine," Shaw corrected her with the above comment, then added, "But wonderful!"

Wilfrid Sheed lacks even this detachment. In this memoir-biography ("I'm not dead sure what it is," he says), we don't get the dashing, gutsy playwright and politician but The Clare Boothe Luce I Knew, who is a sort of visiting goddess—serene, gentle, unfailingly gracious. In a part that calls for Dietrich's witchiness and Bette Davis's drive, Sheed gives us Joan Fontaine.

Clare Boothe Luce opens with its most engaging chapters—Sheed's report of the summer he spent with the Luces in Connecticut, when he was 18 and Clare, 46, was taking a break between careers. (Four years later she would go off to Rome, to become the most spectacular ambassadress since Ethel Merman.) His easygoing charm matches a convincing account of her own: At the end of a lazy golden summer of swimming and tennis and Ezio Pinza thundering "Some Enchanted Evening," she gave him a car and told bashful young Wilfrid, "You can thank me by kissing me in a crowded place." Though for a while after that the Luces' chauffeur brought Sheed their old jigsaw puzzles, life had lost its glow.

Luce: *Gorgeous, generous, fearless—but* nice?

Sheed keeps insisting on Clare's sweetness and light, but obviously he's not thrilled just by being with a nice woman; what tickles him is that his perfect hostess is, in another sphere, *Clare Boothe Luce!* The Bitch of Broadway! The Becky Sharp of *Vanity Fair*! The war correspondent who faced enemy fire! The congresswoman with the best legs in Washington! As Sheed says, "This is an *American* story," and he, a boy from shabby, rationed England, is entranced, not only by her generosity, but by her pulverizing confidence and energy. Yet instead of grinning at Clare's outrages and excesses, he apologizes for them: See how much more natural she was than Tallulah! how much nicer than Eva Perón!

Sheed brings about as much wit as anyone could to this toastmasterish stuff, much of it at the expense of Henry Luce ("You didn't have to tell [Clare] you were tired or hungry or, as you might with Harry, that you'd just fainted"). But the struggle to be forever pleasant makes horrible things crawl from his typewriter, including the worst sentence in the book: "Although she quit the ring a long time ago, Clare is like an old champ who still hangs around the gym, reminding kids to keep their guard up." I'm sure that, as he says, Clare caught a lot of hell from the envious for being beautiful, outspoken, and a raging success. And as a woman born in 1903 she had a lot of stereotypes to fight. But *all* her detractors couldn't have been loonies. (That nice Clifton Fadiman sits across the table at the Book-of-the-Month Club from Wilfrid Sheed.) Barraged with stories of Clare the Bitch, he just shrugs and says, "Doppelgänger at work." But couldn't he admire a woman who had her bitchy moments? Or love her? It *has* been done.

In his attempt to defend Clare without telling us the damaging stuff he refutes, Sheed shuffles the evidence like W. C. Fields making change. One tactic is to assume we know all about Clare's life and words (Do you remember "globaloney"? That makes one of us), or to wave away the parts he's not interested in—he says the events of her ambassadorship "have been amply covered elsewhere." Another is to wash Mrs. Luce's clean linen in public: We learn about her kindness to children and servants (friendships with other strong women would be a bit more impressive) and her fondness for wisecracking employees. But doesn't every Joan Crawford look better against an Eve Arden? (It always grated on Helen Brown Lawrenson's soul that her boss called her "Brownie," which made her feel like a cocker spaniel.)

Sheed also skitters away from the implications of some of her remarks. When Clare, in her sixties, says that what she misses most is her looks, he jumps right

Edith Milton is a novelist and critic.

Photograph: U.P.I.

in with gallant noises ("This was preposterous") and both feet to do a little riff on success and sex appeal. He concludes airily that she "may have had a tough five minutes or more with the problem," but this hardly acknowledges the depth of that loss—good-bye to power without responsibility!—to a woman who says, "Up to the age of forty or so, I was surprised when a man *didn't* make a pass at me." And what did all those invitations to the dance do for the young Clare's opinion of men? With what despair or contempt or fury did that self-made girl regard a universe run by those hormone-ridden fools? There are some clues in *The Women*, that Park Avenue comedy with an outlook bleaker than Beckett's. The bored rich ladies paint their nails Jungle Red and claw one another to pieces for their studs and meal tickets; the secretaries are independent, but poor and lonely; and the kitchen help echoes the upstairs view of the opposite sex: "You oughtn't to let none of 'em out except on a leash."

Apparently, Sheed's motive for writing this book was to refute the splashiest attack on Clare, Helen Lawrenson's *Esquire* piece, reprinted in her rowdy memoir *Stranger at the Party*. Every so often he brings up Lawrenson's essay, making hoity-toity remarks about its author—"One simply marvels at her masochism in hanging around the rich"—without letting us know much about her charges. (He doesn't include, for example, the anecdote about Clare telling her girl friend not to dress for their double date, and showing up in white satin and diamonds.) Lawrenson does tend to equate fecklessness with integrity (Gosh! Whatever would I have done with all those houses and butlers and things!), but her short memoir has a lot more life to it than Sheed's and—it's not all unfavorable—a lot more appreciation for the terrible and wonderful phenomenon that was Clare Boothe Luce, down to her "rippling, silvery laugh" (as any reader of P. G. Wodehouse knows, a sure sign of the Female Menace).

Sheed's high-mindedness toward Lawrenson is unbecoming, since, when he wants to, he can peel off the kid gloves to reveal some Jungle Red claws of his own. Of Jean Beaverbrook, who failed to break up the Luces' marriage in the fifties, he writes, "In the event, Lady Jean had to settle, like so many others, for a piece of Norman Mailer." Sheed says that Henry Luce backed down when Clare "told him he could have his divorce if he really wanted it, but first they should confront each other . . . for . . . a last meeting of minds, of souls." Lawrenson gives a slightly different version: that Clare asked her old lover Bernard Baruch for advice, and he said, "Don't you budge for less than $17 million."

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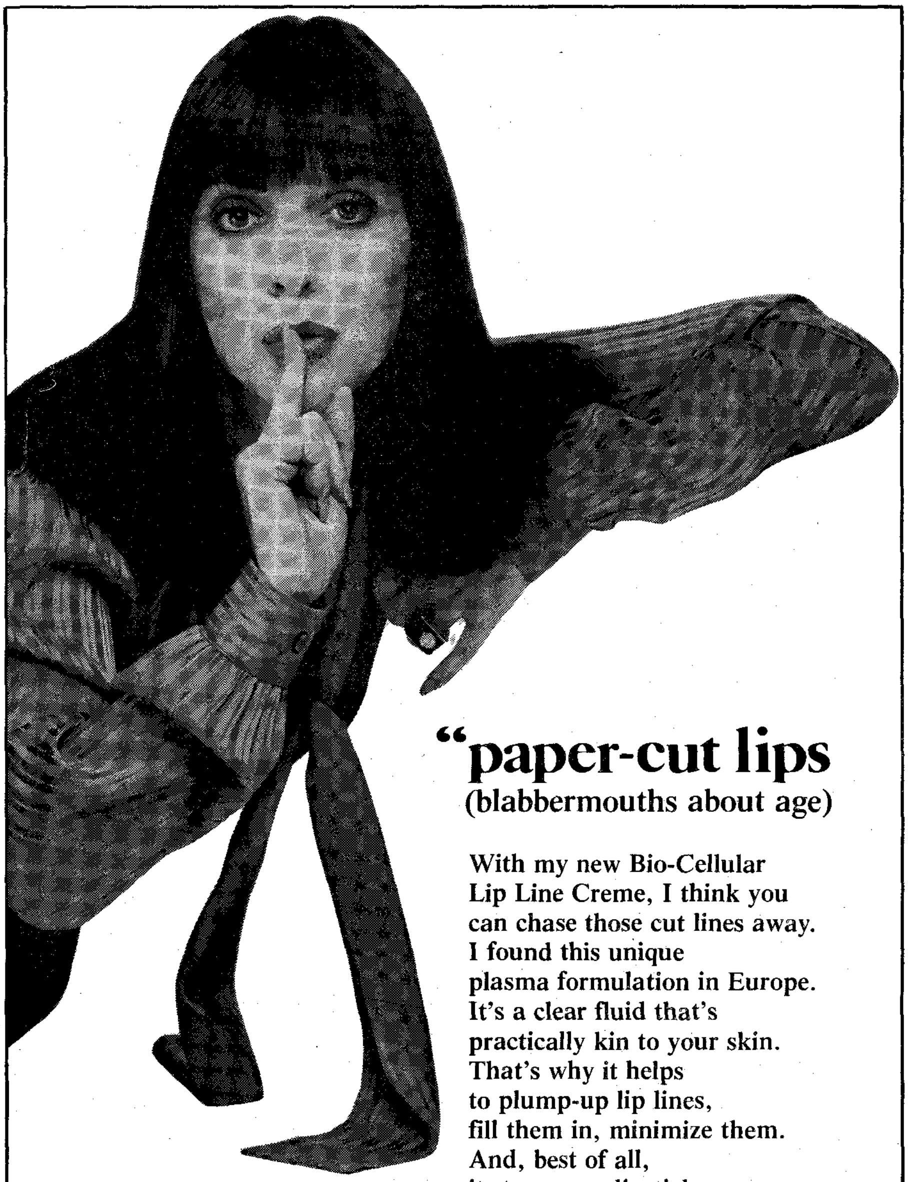

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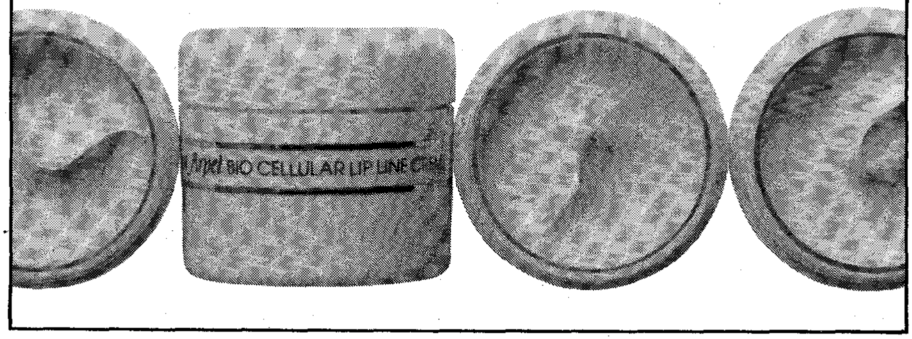

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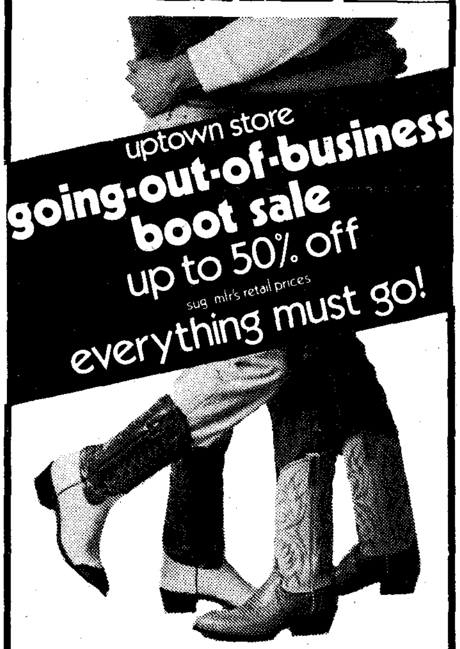

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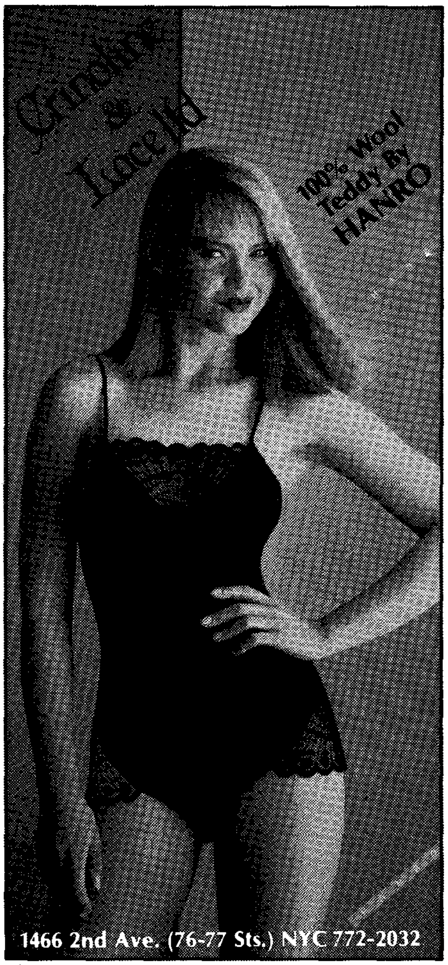

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wry, *Clare Boothe Luce* is an amiable book, but that last is not the adjective one would ever have thought of using to characterize Clare Boothe Luce—or Wilfrid Sheed. Sheed is a tough and splendid critic, but instead of wiping both the horns and the retouching off his old love's portrait, he's smudged it with wet kisses. He kicks over the myths about Clare Boothe Luce, but what does he put in their place? Would you rather be a live myth or a dead lady? I know which one I'd pick. I think Clare Boothe Luce might pick it, too. **—R.K.**

Progress of Stories, *by Laura (Riding) Jackson. The Dial Press; 380 pages; $15.95.*

LOOKING AT THE EVIDENCE OF HOW modern dance began—seeing film clips, for instance, of college girls wafting through eurythmic exercises, or photographs of Isadora Duncan twined among draperies—is enough to strike me rigid with indecision on that precarious pinnacle midway between admiration and snickering: admiration for the courage it must have taken to attempt such a huge leap from convention into free movement, and snickering because that leap looks so dated and self-conscious now, after the better part of a century that has jaded our appetite for all but the most outrageous forms of experimentation.

Laura (Riding) Jackson's work affects me with the same antithetical impulses. One cannot but admire the sheer bravura of her writing and the daring of her independence in crafting the 30-odd stories and the remarks on their creation that make up this new edition of *Progress of Stories.* The book was originally published in 1935 to great critical enthusiasm. Though Laura Jackson's work was never enormously popular, her use of language as well as her eccentric approach to narrative had considerable influence on other writers.

But in 1982 the stories seem to be oddly self-involved and to have very little bearing on the airy didacticism of the essays. Laura Jackson says that she has a mission to "tell the exact truth," in the simplest and most direct terms possible. She scolds her readers slightly, and tells us that it is for our own good that we should try to understand her. But her stories, which are convoluted, sophisticated fables of modern life, hardly seem to need understanding. They keep themselves distant from the real world and real emotion; one must read them not for enlightenment but for texture.

Their mode is that of fairy tales, and they set out with their opening sentences to establish the syntax of fairy tale, which by convention makes certain things explicit while it leaves others vague. "The Mathematics Master was the youngest master, and everyone was in love with him," one story begins. Another starts, "On the mantelpiece of Hotel Moon, where people went to behave nicely, stood a large silver-plated pig with its mouth wide open."

The stories' subject matter, however, is not the primal material that fairy tales explore but the neuroses of the machine age, and their imagery stems as much from Marx and Freud as from the brothers Grimm. One story centers on Fanny, torn between her socialistic upbringing and the unsocialistic pleasures suggested by her cat. In another, Dan the Dog comes with his friends Baby and Slick to the town of Port Huntlady and the salon of Lady Port-Huntlady, to find his place in the world. A third story is about Miss Banquett, who undertakes a voyage so as to display her beauty to as many people as possible. And far from the furnace of infantile passions and fears that fairy tales cool enough for us to touch, these stories focus on a universe that is already too cold. It is a universe that exists largely within the minds of Laura Jackson's characters, who are paralyzed by a sort of inner vacuity. They behave without recognizable motivations; their relationships are unfelt; their common complaint is apathy. They appear to have their being as figments of their own imaginations, whose fantasies become the world that they inhabit.

This solipsistic nightmare reflects what seems to me Laura Jackson's own obsession in writing the pieces, which are all, in the final analysis, stories about the writing of stories. In almost hypnotic language that celebrates itself by winding around the endless possibilities of its own complexities, they create a ceremony for the unreality of their subject matter. At the end of "A Fairy Tale for Older People," Laura Jackson writes, "Perhaps you can't make head or tail out of all this. Well, you're not supposed to. . . . " And in "Reality as Port Huntlady" she comments, "It is, of course, obvious that to tell a story is to persuade people of something almost false. We are all aware that there is no such place as Port Huntlady."

All this self-consciousness makes for quite difficult reading, and, despite their formal brilliance, the stories pall. Some of them, especially the later, shorter pieces, are absolute gems of stylistic irony and control. But the book as a whole has an Art Deco quaintness about it, like the top of the Chrysler Building. *Progress of Stories* is assiduously devoted to new and untraditional modes for the decorative effects of its fantasy, but to our eyes, used to looking out on the much bleaker purity of contemporary barrenness and violence, it seems like a work from a far and rather frivolous past, when it was still possible to indulge in decoration and fantasy at all. **—E.M.**

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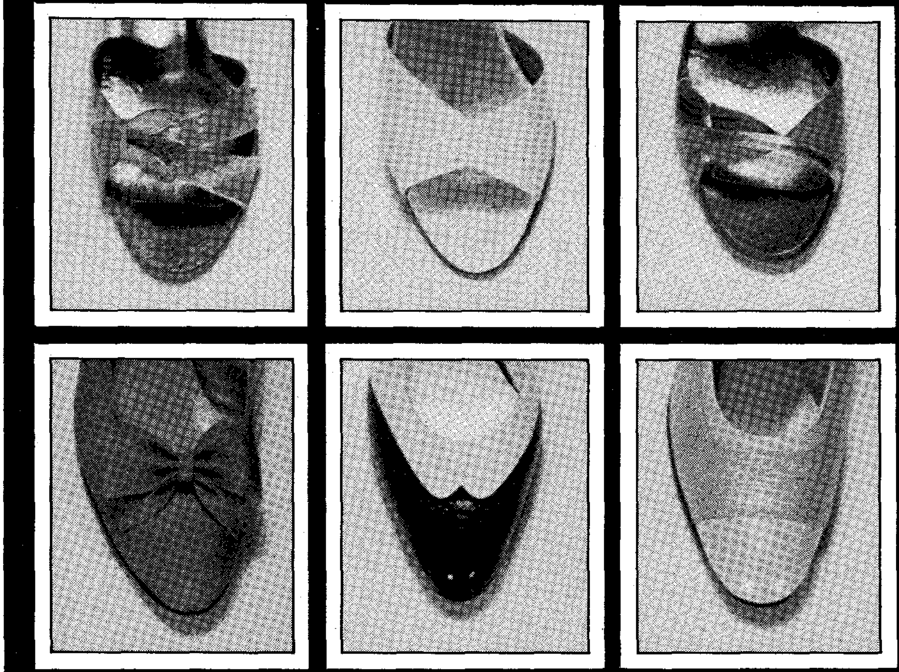

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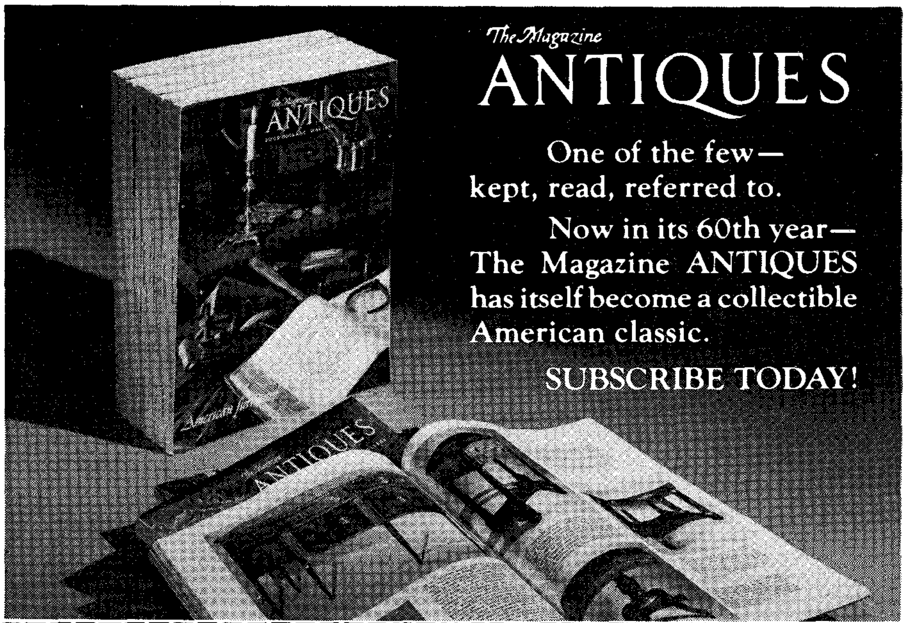

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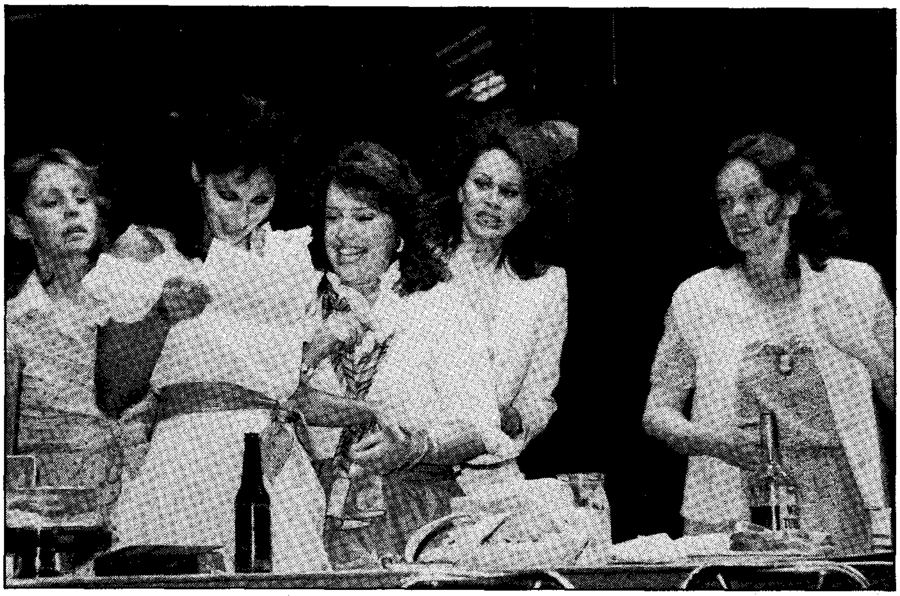
THE DEANS' SEPTEMBER

"...In *Jimmy Dean, Jimmy Dean,* Robert Altman saw a chance for bravura staging, a chance to strut his stuff..."



Fan-club reunion: *Marta Heflin, Cher, Kathy Bates, Karen Black, and Sandy Dennis.*

WHY DOES A PLAY LIKE **Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean** get mounted on Broadway in a fancy production? If it went back to some theatrical five-and-dime store—say, a little theater in Whitefish or Waco—to be done in a modest production giving a batch of budding actresses a chance to be seen, who could object? It concerns a bunch of Frank Capra-ish little people in a tiny Texas town, not far from where *Giant* was shot, and where these mildly amiable and mildly obnoxious losers started the Disciples of James Dean club, of which Mona, who is the mother of the eponymous and pleonastic Jimmy Dean, Jimmy Dean—a twenty-year-old whom we never get to see and who may or may not have been sired by the movie star during a one-night stand—is the president.

The play takes place on September 30, 1975, during the club's twentieth reunion, and also two decades earlier, on the night when Dean's demise was broadcast to the world. The scene is the local five-and-dime, where Mona, Sissy, and Joe (a Deanish-looking, effeminate youth who is the club's vice-president) all work under Juanita, the Bible-thumping, fly-swatting proprietress. The back wall of the stage is a trompe l'oeil mirror, in which, with slightly distorted sound, the events of the past take place. But past and present are otherwise as intertwined as the braid of an epaulet, giving the director a chance to strut his stuff—which, presumably, is where Robert Altman, perceiving a chance for bravura staging, came in. Among the other major characters are Stella May, now a fat, tough-talking, hard-drinking, childless married woman, and Edna Louise, now as before a wispy waif, although pregnant with her seventh offspring.

There is no growth whatsoever in any of these characters: In '75 they are the same dwarfs they were in the shadow of *Giant* in '55. True, one of them has had a double mastectomy, one has undergone a sex change, one has produced a child that may or may not be a moron, and one, for very uncompelling reasons, seems to lose her faith in the Bible and thereupon takes her first swig of bourbon; but we are not even made to feel that there is that much difference between the Old Testament and Old Crow. What we are made to feel, however—though it's not in the script—is that Mona has undergone a lobotomy, because of the way Sandy Dennis plays her. The play is full of supposedly portentous revelations that—perhaps because the dramaturgy is as flat as the Texas landscape—you can see coming a mile off, but the more things change in these Texas trilogies or monologies, the more they are the same shows.

Altman is undeniably clever. Thus he begins the show with the present and the past literally coexisting as world and mirror-world; after that, the characters merely slip upstage for the electronically slightly distorted past or downstage for the existentially slightly blighted present. And David Gropman's ingenious and evocative set design serves Mr. Altman admirably. But what director in his right taste would choose Ed Graczyk's inconsequential, manipulative, and quite unnecessary play, and what director in his right mind would let Sandy Dennis make rancid mincemeat of the key role?

True, Mona is a disturbed woman. But does that mean that her lines should run on in defiance of all logic, emotional sense, intelligibility, and punctuation, with pauses only where they most surely sabotage the meaning? Must the tone of voice almost throughout be as dead as the sound of a sewing machine in the next apartment? Must the eyes be as blank as those uninked pages of the New York *Times* we keep getting with ever more frustrating frequency? Must the actress also flash on and off, almost irrelevantly, a smile that is barely distinguishable from the effect of swallowing a fishhook? Miss Dennis seems to be playing not Mona but Heisenberg's uncertainty principle. And you expect the play to change, at any moment, into the last scene of *Streetcar,* with two men in white carting her off.

The funny thing about our theater is that, as William Goldman pointed out years ago in *The Season,* there are some totally unpalatable actresses who become critics' darlings, and who are forthwith encouraged to indulge themselves in their worst excesses to ever greater critical acclaim. Indeed, Miss Dennis started out as a seemingly normal actress years ago, but then switched to a kind of kookiness that, being rabidly praised by Walter Kerr and others, rapidly changed into this irreversible and always identical stage persona of someone hanging on by her teeth to the last fraying shred of sanity.

But consider this now: Why are a good many actresses allowed, indeed encouraged, to make such painful exhibi-

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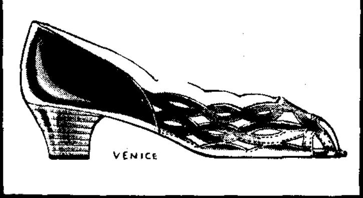

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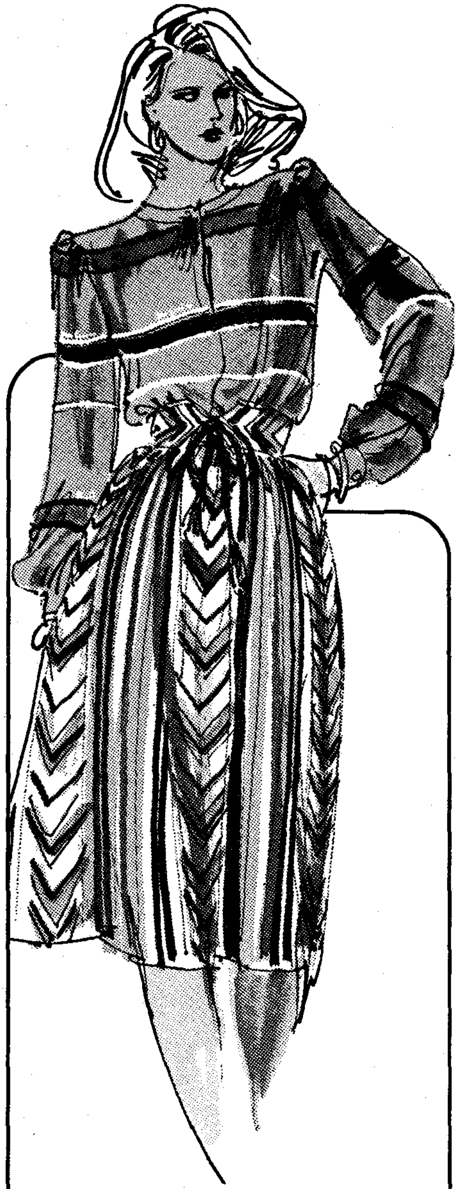
tions of themselves, but actors almost never? There certainly is no male counterpart of Sandy Dennis in the American theater—at least not one steadily employed and applauded. It almost makes one suspect that there is a force loose among either the public or the directors and reviewers, or both, that wants to see women look sick, demented, deprived of their healthy sexuality, humiliated in public. Think back, if you can, to the theater of the thirties and early forties and find me an equivalent there of this type of leading lady.

As Sissy, the optimist full of sometimes false bravado, Cher gives a perfectly agreeable and believable performance, though she lacks vocal projection. Karen Black is, on the other hand, militantly unsubtle, but has good elocution. Kathy Bates would be a credible Stella May if she could sound Texan; the defensive brashness and monumental self-unawareness are compellingly conveyed. Edna Louise is the ultimate wimp, and offers nothing to Marta Heflin, who repays her in kind. Mark Patton does well enough what little there is to Joe. By far the most unassailable performance, though, is Sudie Bond's Juanita: There is exemplary tact here about how far you can go to get everything out of a rather cliché role without lapsing into cheap farce, pathos, or mannerism. Miss Bond does nothing to make Juanita likable and everything to make her precise and real—and that is what does make her, finally, likable.

Scott Bushnell's costumes are to the point, Paul Gallo's lighting is extremely tricky, and Richard Fitzgerald delivers the somewhat peculiar sound effects demanded of him. Altman is better with the graphic deployment of his actors than with finding the right tempos, and, as in his movies, speech sometimes gets wantonly blurred. Although the play becomes a little less boring in the second act, it is too little and too late, and at the cost of some whopping improbabilities. Hit-or-miss directorial bravura and an expensive production are not enough to justify so much ado; you will not find a million-dollar baby in this five-and-ten-cent store.

THE SPANISH PLAYWRIGHT JOSE RUIBAL wrote **The Man and the Fly** in 1968, after experiencing dictatorship both at home and in Latin America, and having his work pretty much ignored by the Hispanic theater. It is his first full-length play presented in New York (by the Puerto Rican Traveling Theater, which alternates English- and Spanish-language performances), and it is in his characteristic absurdist-surrealist manner, poking fun at sociopolitical injustice. We are in a mighty palace under a huge cupola, where an aged dictator is training a clone to carry on his dirty



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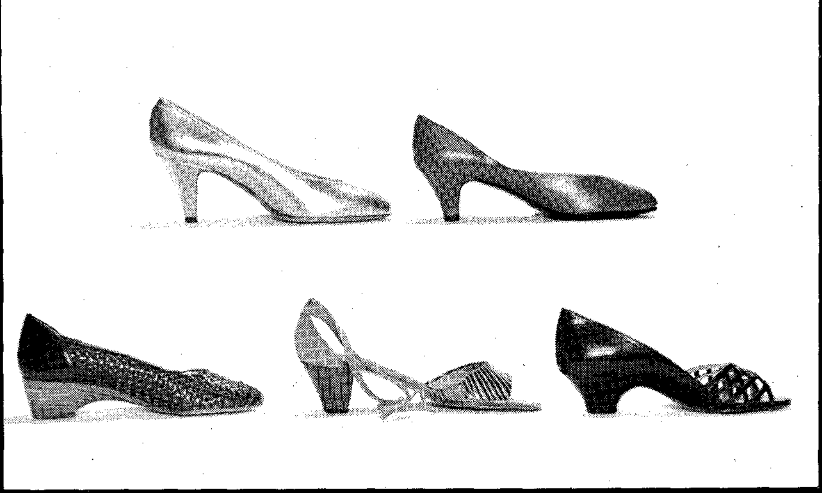

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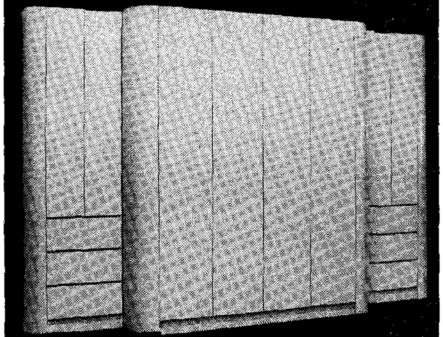

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work. The training consists of hectoring, bullying, and torturing the spineless young look-alike until what little brain he has is properly washed and his limp power drive becomes permanently tumescent.

So we get scenes of farcical sadomasochism between El Hombre (The Man, i.e., dictator) and El Doble (The Double, i.e., successor), occasionally interrupted by two musicians who sit on either side of the stage and produce eerie sounds or don a mask to portray a dog, angel, or devil. The Man, having perfected his Double, wills himself dead; The Double takes over efficiently, but is defied by the buzz of a fly (which stands for popular resistance) until, in trying to swat it, he brings the dome crushing down upon himself.

There is something both touching and pitiful about this play. As a satire and political allegory it is primitive, desperate, and ineffectual. Yet one can see how an inexperienced playwright under daunting conditions is gallantly trying to smuggle comic defiance into a desert of repression. Unfortunately, on the evidence of this play, Ruibal (a brave man whom I have met and liked) has only sparse wit and invention, and insufficient benefit from watching his works in production; *El hombre y la mosca* is barely more than a flyspeck on Franco's dome—or, for that matter, on the history of absurdist theater.

To be sure, a more lavish production might have been more comical; here, even the two angels and two demons called for by the text have been reduced to one apiece. On a small stage, on the cheap, Andrew Jackness's design is nice enough, but what we see, under Jack Gelber's direction, is at best the top banana of a very small banana republic. And as Rip Torn plays him, El Hombre (much too young and spry) is completely bananas. Speaking mostly out of the left corner of his mouth or through clenched teeth, he is often incomprehensible, and I am still puzzling over the line "I have Saul Bellow and reaped the fear of human creatures."

However, even when Mr. Torn forgets himself and lapses into comprehensibility, the dialogue seldom rises above "I've spread peace around at point-blank range," "The more sincere you are, the better you'll be able to lie," and, worse yet, "If the Yankís didn't exist, we'd have to invent them." As El Doble, Lazaro Perez, though looking more like La Mosca than like El Hombre, is quite funny. The music by Teiji Ito fully merits the misprint in the *Times* that listed him as the "composter." "The future of my theater," Ruibal has declared, "is linked to the political evolution of the country." One can only hope that neither relies too heavily on the other. ▬

Wine/Alexis Bespaloff

ITALIAN TRIO

"...Three producers of unusual Italian wines—one ancient, one classic but transformed, one new—discuss their trade..."

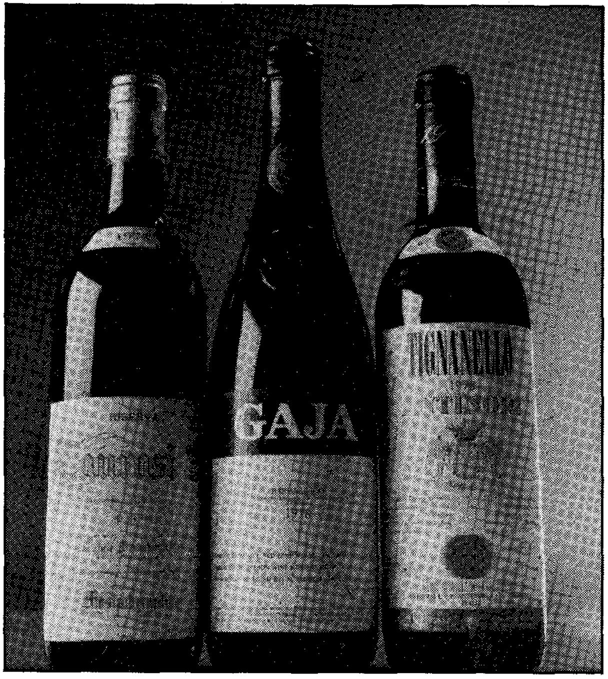
IT WASN'T SO MANY YEARS AGO THAT most wine drinkers' knowledge of Italian wines was limited to Chianti, in its straw-covered fiasco, Soave, Valpolicella, and perhaps Verdicchio, in its amphora-shaped bottle. These wines are still popular today, as is Lambrusco, but many consumers have become increasingly interested in the wide variety of excellent and unusual wines now being shipped here from all parts of Italy.

With this in mind, I recently asked three top producers to talk about their wines, focusing on those that are interesting, distinctive, and currently available. The producers represent three aspects of the Italian wine scene today: Piero Antinori has recently created a completely new wine, Tignanello; Angelo Gaja has transformed a classic wine, Barbaresco, by adopting new wine-making techniques; and Antonio Mastroberardino produces Taurasi, a unique wine—from vineyards first planted 2,000 years ago—that he alone continues to vinify.

THE ANTINORI FAMILY HAS BEEN PRODUCING wine in Tuscany since the fourteenth century, and the firm is particularly known for its Chianti. In recent years, however, Piero Antinori, the firm's urbane and outspoken director, has been experimenting with other wines. "Even though Italy has been making wine for 7,000 years," he said, "we haven't been using all the best varieties, so if we want to produce something exceptional we have to import grapes from elsewhere. For example, the Trebbiano grape can't produce superior white wine, so we planted 30 acres of Chardonnay in Orvieto and produced a first crop of ten barrels in 1981. We want to make a rich, complex wine, like California Chardonnay. We've also planted Cabernet Sauvignon in one of our Chianti vineyards and produced about 400 cases in 1980."

Many years ago, Mario Incisa della Rocchetta, an uncle of Antinori's, planted Cabernet Sauvignon at Sassicaia, about 60 miles south of Livorno, in hillside vineyards about 3 miles from the sea. Antinori took over the marketing of this unusual wine in 1968, but production is still limited, and only 100 cases or so of the rich, intense 1977 Sassicaia were shipped here.

Tignanello, however—a complex Tuscan red—is more readily available (the 1978 is about $13). "We came to the sad conclusion that by simply following the classic Chianti varietal mix we couldn't produce the finest wines from our vineyards," Antinori explained, discussing the wine's evolution. "So in 1971 we created a red wine that was mainly Sangiovese. Since the appellation laws for Chianti state that between 10 and 30 percent of the wine be made from white grapes—Trebbiano and Malvasia—and no more than 80 percent can be Sangiovese, we couldn't call this wine Chianti, so we called it Tignanello, which is the name of the vineyard from which it comes."



The old, the classic, the new: *Three distinctive reds.*

The classic blend for Chianti—a combination of Sangiovese, Canaiolo, and white grapes—was established by Baron Ricasoli of Brolio in the nineteenth century. "The red wines of those days were harsh and undrinkable when young," Antinori continued, "so adding some white grapes made sense. But 30 percent of the Chianti vineyards are now planted with white grapes, so when the appellation laws were established,in 1967, they had to sanction the existing situation. As a result, the average quality of Chianti is going down, because you can't produce a fine red wine suitable for aging with 30 percent white grapes. What's more, producers were blending in red wines from the south to add body and color, so they were making a second mistake to correct the first mistake." There is now legislation pending to reduce the amount of white grapes permitted in Chianti to only 10 percent. In addition, a number of producers, including Antinori, have created a new Trebbiano-based wine, Galestro, to expand their sales of Tuscan whites.

After 1971, Antinori made Tignanello again in 1975, 1977, and 1978. "The 1977 was a light year, with finesse," he said, "but the 1978, with 15 percent Cabernet in the blend, is more typical of our aims."

ANGELO GAJA IS AN INTENSE, 41-YEAR-old wine-maker whose family has been producing wine in the Piedmont region since 1858. The Gaja firm produces about 20,000 cases a year of Barbaresco, Dolcetto, and Barbera from its 155-acre vineyard. Angelo Gaja's innovations have focused on Barbaresco, a classic red wine made from the Nebbiolo grape. "Many producers in my region age Barbaresco for four or five years in large casks," he explained, "and my father, too, aged the wines a minimum of three and a half years in cask. Today, I age the wines a maximum of eighteen months in small oak barrels. I experimented with these small barrels, which are used in France and California but rarely in Italy, from 1969 to 1974. My father resisted the change, as did some of our clientele, who liked the old-style wines, so I moved gradually. The first vintage in the new style was 1975, and I think that only in 1979 did I achieve exactly the style I wanted with Barbaresco, although I'm also very pleased with the 1978. I bought

Photograph by Joseph Coco.

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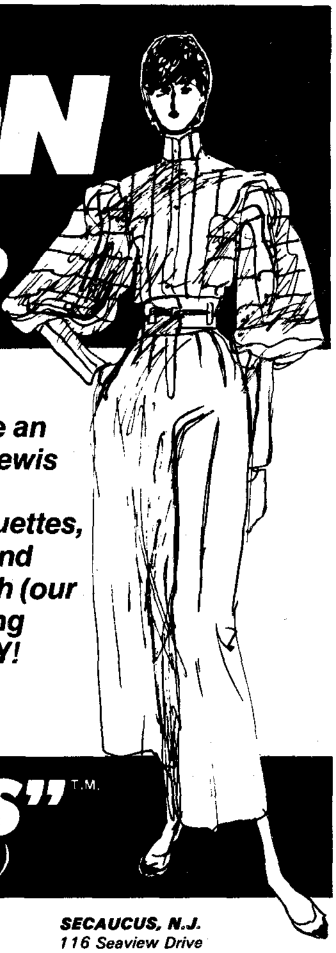

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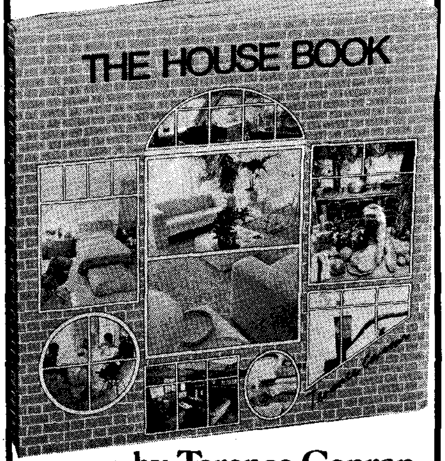

by Terence Conran

CROWN

250 new barrels in 1975, and by the spring of 1982 I'll have 1,200 barrels of French and Yugoslavian oak.

"Many producers in Piedmont are afraid of using small barrels, because they think it will overdo the tannin in wines that are already tannic. But what I'm looking for is complexity in less time so as not to lose fat, body, and freshness. By concentrating the aging process in small oak, you get harmony and complexity without losing fruit and appeal."

Gaja's 1978 Barbaresco (about $22—a new shipment will arrive in March) is a deeply colored, intensely flavored, firm, well-structured wine that still needs more bottle age. "What I look for in Barbaresco," said Gaja, "is elegance and a bouquet that is clean but complex. As the wine ages, it evokes for me scents reminiscent of faded roses, vanilla, licorice, leather, apricot, prune, pitted fruits, tobacco, and dried leaves."

Gaja also makes a rich, flavorful Dolcetto d'Alba labeled "Vignabajla" and a Barbera d'Alba labeled "Vignarey," which is fruity and supple, with lively acidity. (Both are available in the 1979 vintage for about $8.50.) "Barbera is the most widely planted grape in Piedmont," said Gaja, "and does not have a reputation for quality wines, but our vineyards are well situated, and barrel aging adds roundness and complexity to this wine. The 1979 Barbera is good now but will develop for another two or three years—after that it loses its true character. The Dolcetto is not meant to age and can be drunk with anything. You should serve the Dolcetto first, with pasta, perhaps, and then the Barbera, which needs stronger food. Barbaresco is also a wine to have with meat, but on special occasions."

Concerning the price of his wines, Gaja commented, "Italy has suffered from the image of being a producer of cheap wines, but when French Burgundies became very expensive, a number of foreign buyers arrived in Piedmont. Since they were already used to paying for quality, they accepted my prices, and I now export half my production.

"It was my experience abroad that persuaded me to transform my technology. Small barrels give wine a chance to achieve balance in a shorter time. The traditional aging leads to oxidation, which many Italians enjoy, but which I don't like. I like intense color, and I want my wines to develop in bottle."

THE PROVINCE OF CAMPANIA, WHOSE principal city is Naples, is not a region usually associated with fine wines—its best-known wine is Lacryma Christi. Nevertheless, the firm of Mastroberardino has achieved an enviable reputation for its wines, especially Taurasi, a long-lived red named after the village

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from which it comes, about 40 miles east of Naples. The Aglianico grape has been planted near Taurasi for 2,000 years, but Mastroberardino is the only firm that still makes this wine today, from a total planting of about 200 acres. Fifty acres belong to Mastroberardino; the rest are divided among about 100 growers, some of whose families have been selling their grapes to the Mastroberardino firm for 200 years.

Antonio Mastroberardino joined the family firm in 1945, when he was seventeen years old. "I love to taste young wine," he said, "but it gives greater satisfaction to produce long-lived wine, because it's more difficult to achieve. But wine as a beverage must always be pleasant; it's useless to make a work of art that can't be appreciated."

The two vintages of Taurasi currently available are the 1975 ($9) and the 1973 Riserva ($11). Both are elegant, balanced wines that combine fruit and tannin; the 1973, although older, has slightly more body and texture, and is the one Mastroberardino himself prefers today. Describing the bouquet of Taurasi, Mastroberardino found "hints of violets, black cherries, spice, and *sotto bosco,* or underbrush—the smell that you get when you enter a forest after it rains."

Mastroberardino also produces two unusual dry white wines, Greco di Tufo and Fiano di Avellino (Greco and Fiano are grape varieties, Tufo and Avellino are villages). Mastroberardino describes Greco di Tufo—the 1979 is available at $8—as "a more accessible wine than Fiano, one that's more easily understood by wine drinkers." He is the only one who still makes Fiano di Avellino, and produces about 2,500 cases a year (the 1980 costs about $14). "It's a more elegant wine, to be served with oysters or grilled fish. And since 1979 we've noticed that the wine has taken on a new character and become more complex." Like many wine-makers, Mastroberardino is sensitive to subtleties in his own wines that may elude others. "It used to have nuances of toasted hazelnuts," he said, "but now it's more like fresh hazelnuts."

Antonio Mastroberardino is considered one of Italy's finest wine-makers, but, unlike Antinori's and Gaja's, his vineyards are not situated in a classic wine region. Would he prefer to use his talents in, say, Tuscany or Piedmont? "Yes and no," he replied. "I can express myself through unknown wines, and it's a challenge to make them famous. I feel that my wines make me an ambassador from my region. But I'm among people who don't understand the future of wines in Campania, who don't understand that grape growing could keep alive our agricultural tradition. I adore the terrain but would like to change the people." ■

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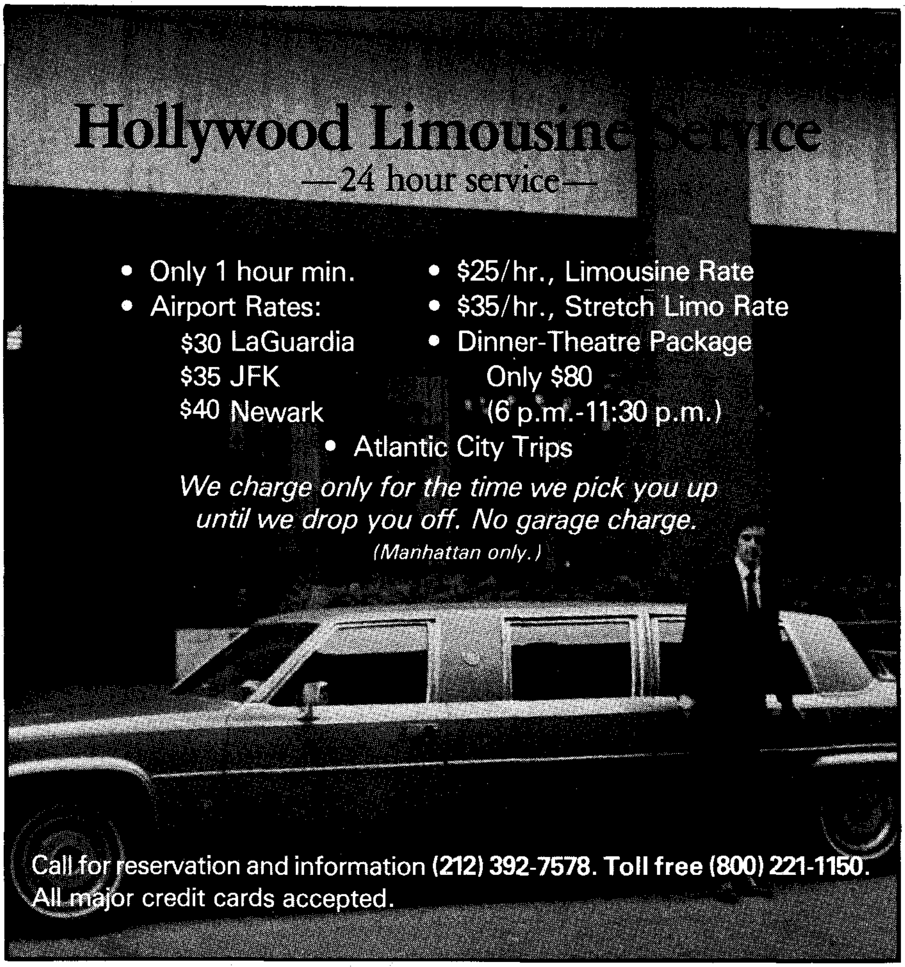

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SALES & BARGAINS

BY LEONORE FLEISCHER

Large Appliances

HOME SALES, WHICH IS A PHONE-ORDER discount service for the purchase of major appliances, is offering very low prices for three weeks on the following 1982 items: Caloric DUR 203 under-the-counter dishwasher, with white, almond, or gold front panel, usually $250 here, now $215; Magnavox 19-in. solid-state color TV with automatic tuning and fine-tuning, usually $365 here, now $325 (includes a free TV cart); Friedrich SS08 air conditioner, 115V, 7.5A, E.E.R. 9.0, usually $550 here, now $460; entire line of Friedrich air conditioners at low prices; General Electric VCR 2002 VHS video recorder with electric tuning, built-in digital clock, remote control, tape counter, and memory, usually $595 here, now $499; Hotpoint WLW 2500 heavy-duty two-speed washing machine with standard tub, usually $325 here, now $279; Tappan 56-1226 microwave oven with 12-to-14-lb. capacity, radial dial, 59-minute timer, and walnutlike-finish cabinet with black-glass door, usually $235 here, now $199. All prices include free delivery in the five boroughs and Nassau County. Most items can be delivered within 48 hours. C.O.D. only; certified checks accepted; all sales final. *Home Sales Enterprises, Dial-A-Discount, Inc. (241-3272); Mon.–Fri. 9 a.m.–5 p.m.; through 3/12.*

Summer Fun

POTTERY PLUS IS HOLDING A "SUMMER sun-fun" sale of useful and silly objects to bring on the warm weather. A few examples: wraparound sunglasses, were $9 a pair, now $7 or two pairs for $12; mirrored aviator sunglasses, were $6 a pair, now $4; kiddie sunglasses, now 99 cents a pair; hats topped with pigs, alligators, and flamingos, were $15, now $12; terrycloth headbands with wings and horns, were $6, now $5; funny visors, were $12 each, now $10; all-cotton T-shirts, were $8, now $6 or two for $10; hand-crocheted all-cotton bikinis, were $40, now $25; paper fans from China, were $1.50, now 99 cents or two for $1.50; natural-colored handwoven cotton hammocks, were $60, now $45; hammocks of rainbow-striped cotton or pastel net, were $80, now $65; oiled-paper parasols from China, were $7, now

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

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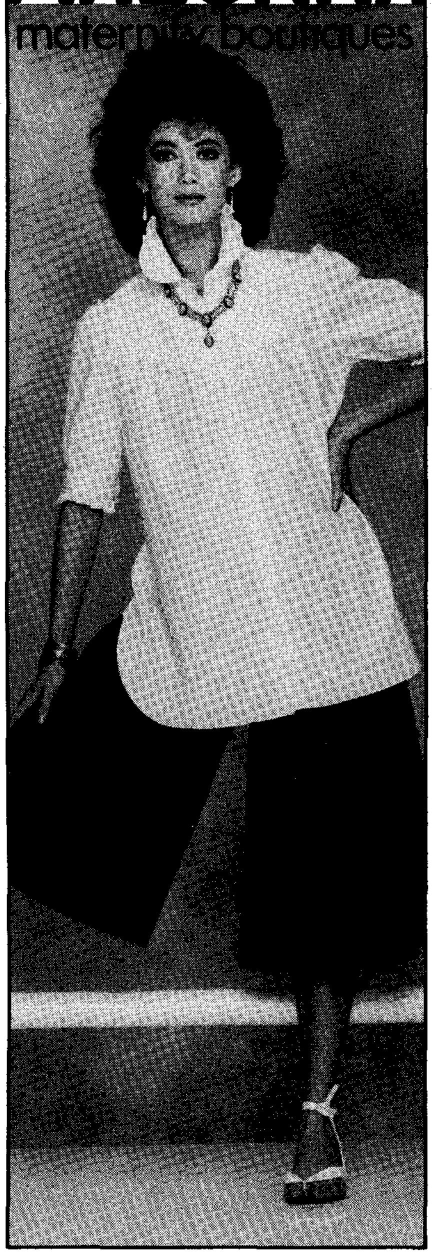

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Chic

A NUMBER OF YOUNG DESIGNERS ARE tenants of this building, and seven of them are holding sales for women sizes 4–12 in their showroom-workshops. From Steven Shatz (fourth floor): blazers made of eel skin, if perfect $775 retail, irregulars here $175; glove-leather suede-trimmed blazers, retail $440, here $195; one-of-a-kind hand-painted python blazer, retail $1,400, here $600; bronze Chanel-style whip-snake jackets, retail $840, here $375; suede jeans with leather trim, retail $395, here $90; a group of summer clothes including cotton-blend white eyelet sportswear, burlap blazers, and cotton-and-linen separates, now $10 and $20. From Jon Christoph (fourth floor): simple silk overshirts with fly front, retail $142, here $60, and matching pants, retail $220, here $80; off-the-shoulder cotton blouses with deep ruffle, retail $80, here $20; low-cut one-button gabardine spencer jackets, retail $180, here $75, and matching pants, retail $150, here $65; one-of-a-kind 7/8-length sequined coat in size 8/10, retail $860, here $300; and more. From Janet Stewart (eighth floor): two-piece black dresses in rayon georgette with tiered handkerchief-hem skirt, top and skirt trimmed with beading, retail $320, here $50; similar dresses in pink with no beading, retail $190, here $35; hand-screened-print dresses with spaghetti straps, retail $220, here $35; two-piece dresses with gold braid trim, retail $300, here $50; dresses of tree-bark crêpe, with jacket, retail $280, here $50. From Walker Apparel (eighth floor): sportswear in sweatshirt-like fabric and in a print, including miniskirts, retail $25 each, here $15, and long tunics, retail $48, here $20; a group of jumpsuits in poly-and-cotton velour, poly-and-cotton jersey, and sweatshirt-like fabric, retail $150, here $50; warm-up suits, retail $50, here $20; and more. From Agostino de Carvalho (eighth floor): small leather and reptile goods, including checkbook covers, retail $45, here $12.50; small address books, retail $55, here $17.50; large address books, retail $65, here $22.50; little corduroy-and-feather bags with reptile trim, retail $100, here $40; clutch bags, retail $160, here $70; and more. From Leigh Westbrook (ninth floor): dresses with cape, trimmed with feathers, retail $350, here

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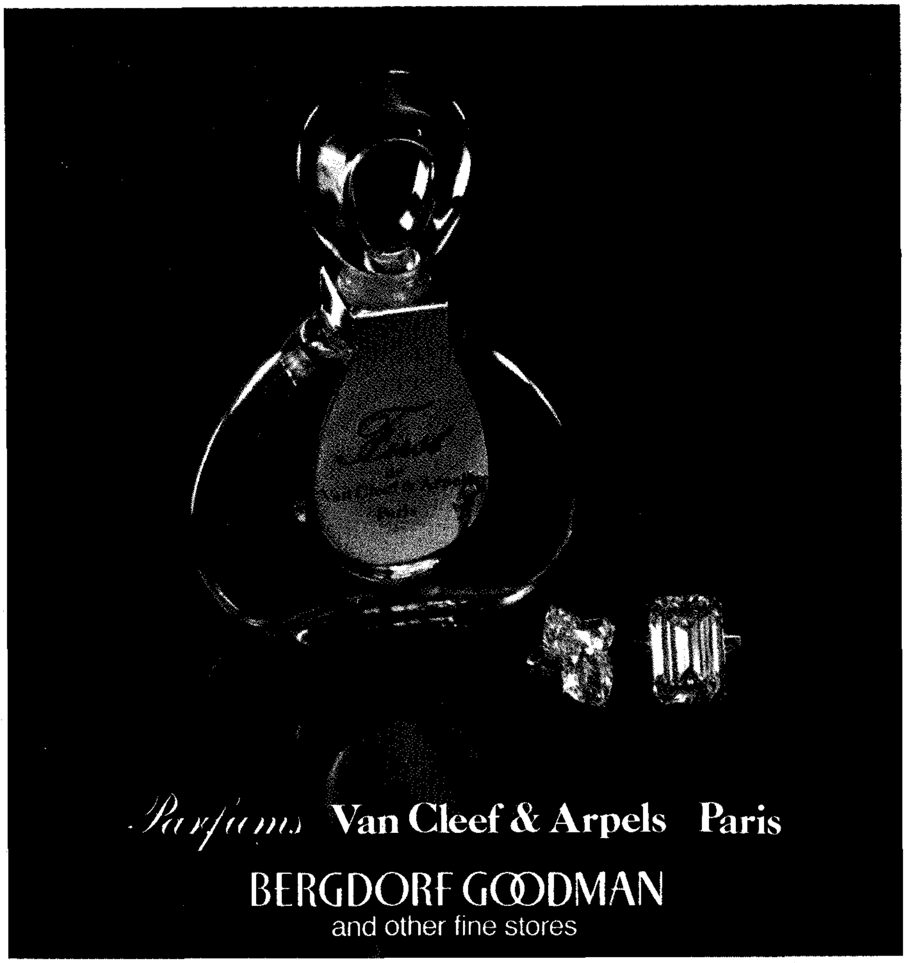
$100; blue bouclé capes, retail $350, here $150; "wing" dresses, retail $125, here $50; "Nell Gwynne" coats, of very bulky knit with round collar, retail $350, here $100; striped dresses, retail $150, here $50; satin-and-macramé-cord jumpsuits, retail $125, here $50; and more. From Just Me, Charlene (thirteenth floor): all-mohair sweaters, retail $210, here $90; black cotton-and-ribbon scoop-necked sweaters, retail $180, here $70; mohair jackets trimmed with rayon ribbon, with matching ribbon-knit camisole, retail $295, here $110; and more. *Steven Shatz and Jon Christoph, M.C., V., checks accepted; Janet Stewart, Walker Apparel, Agostino de Carvalho, and Just Me, Charlene, checks accepted; Leigh Westbrook, cash only; all sales final; 260 West 35th St.; Thurs.-Sat. 10 a.m.-5 p.m., and Sun. noon-5 p.m.; 2/25-28 only.*

For the Home

VIAVENTI IS A DOWNTOWN FURNITURE store that sells one- and few-of-a-kind pieces from uptown showrooms at drastically reduced prices. Everything is sold as is. A few examples: tall glass-and-chrome curio cabinet, retail $2,525, here $850; black lacquered-straw cocktail table, retail $1,100, here $500; contemporary dining table with sculptural Lucite base and smoked-glass top, retail $2,600, here $1,200; six high-backed dining chairs completely upholstered in brown velvet, retail $2,200, here $1,000; queen-size sleeper sofas with matching love seat, both covered in a geometric print and with loose pillows, retail $2,900, here $1,200; Deco-style queen-size sleeper sofa with round arms and scalloped back, covered in powder-gray velvet, retail $1,800, here $900; four sleek dining chairs with brass base and cream-colored silk upholstery (soiled), now $600; also, many area rugs, pillows, lamps, and occasional pieces. Delivery arranged at additional cost; M.C.,V. accepted; no checks; all sales final. *Viaventi, 171 Seventh Ave., at 20th St. (242-4051); Tues.-Sat. 11 a.m.-7 p.m., and Sun. noon-3 p.m.; while stock lasts.*

Save a Life

LENOX HILL HOSPITAL IS OFFERING A reduction of $10 on a gift certificate for its course in basic life support (was $35, now $25). The course includes cardiopulmonary resuscitation, recognizing the early warning signs of a heart attack, maneuvers to aid a choking victim, and basic first aid. Gift certificates for the course are available by writing (enclose check for $25) or by going to the center in person. *Lenox Hill Hospital Health Education Center, 1080 Lexington Ave., at 76th St., N.Y.C. 10021 (794-4515); Mon.-Sat. 9:30 a.m.-4:30 p.m.; through 3/15.* ■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Movies 84
Theater 95
Art 98
Music & Dance 101
Other Events 103
Nightlife 104
Television 106
Radio 111
Restaurants 112

A Complete Entertainment Guide for the Week Beginning February 22

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Feb. 22: "Butterfield 8"; "Waterloo Bridge." Feb. 23: "Sanjuro"; "Kill!" Feb. 24: "This Man Must Die"; "La Femme Infidele." Feb. 25: "Saint Jack"; "The Last Picture Show." Feb. 26-27: "The Bride Wore Black"; "Mississippi Mermaid." Feb. 28: "The Girl Can't Help It"; "The Buddy Holly Story." **AGEE ROOM**—Thru Feb. 23: "Falstaff: Chimes at Midnight." Beg. Feb. 24: "A Long Day's Journey Into Night." Feb. 26-28: "India Song."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Absence of Malice." #2—"Shoot the Moon."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Mc Vicar."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 22: "Little Murders"; "Pretty Poison." Feb. 23: "October"; "Potemkin." Feb. 24: "The Man I Love"; "The Hard Way." Feb. 25: "Charlie Chan in Rio"; "Charlie Chan in the Meeting at Midnight." Feb. 26-27: "Dinner at Eight"; "The Women." Feb. 28: "Auntie Mame"; "Travels With My Aunt."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Feb. 25: "The French Lieutenant's Woman"; "Why Would I Lie?"

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Feb. 23: "Dr. No"; "From Russia With Love." Feb. 24-25: "1900." Feb. 26-27: "McCabe and Mrs. Miller"; "M*A*S*H." Beg. Feb. 28: "To Be or Not to Be"; "The Great Dictator."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—"Ticket to Heaven." #2—"Personal Best."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #2—"On Golden Pond." #3—"Pennies From Heaven." #4—"Pixote."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "The Border."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Reds."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Making Love."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Ragtime."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Shoot the Moon." #2—"Absence of Malice." #3—"On Golden Pond."

43rd-60th Streets

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Reds."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Making Love." #2—"Shoot the Moon." #3—"Absence of Malice." #4—"Chariots of Fire." #5—"Sharky's Machine." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Vice Squad." **STATE 2**—582-5070. "Death Wish II."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Ragtime."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Personal Best."

37. **CINERAMA 1—B'way nr. 47th St.** 975-8366. "House of Wax." **CINERAMA 2**—975-8369. Thru Feb. 25: "Over the Edge." Beg. Feb. 26 (tent.): "Evilspeak."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Raiders of the Lost Ark." **EMBASSY 3**—Thru Feb. 25: "Return of Bruce." Beg. Feb. 26: "Vice Squad." **EMBASSY 4**—"Venom."

39. **HOLLYWOOD TWIN CINEMA—*Eighth* Ave. nr. 47th St.** 246-0717. #1—Thru Feb. 23: "Black Orpheus"; "The Harder They Come." Feb. 24-28: "At the Circus"; "Go West." #2—Thru Feb. 23: "Yojimbo"; "Throne of Blood." Feb. 24-28: "The Night Porter."

41. **RIVOLI—B'way nr. 49th St.** 247-1633. #1—"The Border." #2—"On Golden Pond."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Feb. 25: "Night Crossing." Beg. Feb. 26: "Raiders of the Lost Ark."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Quest for Fire."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Feb. 25: "Over the Edge." Beg. Feb. 26: "Atlantic City."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Feb. 22: "Chronique Indienne"; "Ambara Dama"; "After Pink Splash." Feb. 23: "Le Sang du Flamboyant"; "Une Histoire d'Amour." Feb. 24: "Prends 10,000 Balles et Casse Toi"; "La Fille Prodigue"; "Fourberies de Scapin." Feb. 25: "L'Ombre Rouge"; "Prends 10,000 Balles et Casse Toi." Feb. 26: "Ambara Dama"; "Chronique Indienne"; "After Pink Splash"; "Une Histoire d'Amour"; "Le Sang du Flamboyant." Feb. 27: "After Pink Splash"; "Chronique Indienne"; "Ambara Dama"; "La Fille *Prodigue*"; *"Fourberies de Scapin."* Feb. 28: "Buffet Froid"; "Le Jardinier"; "Prends 10,000 Balles et Casse Toi."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Personal Best."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Atlantic City."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Love and Money."

52. **LITTLE CARNEGIE—57th St. nr. Seventh Ave.** 246-5123. "She Dances Alone."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Making Love."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Butterfly."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Circle of Deceit."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. Thru Feb. 27: "Gallipoli." Opening Feb. 28: "Sleeping Dogs."

58. **MANHATTAN 1—59th St. bet. Second & Third Aves.** 935-6420. "On Golden Pond." **MANHATTAN 2**—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Ragtime." **CORONET**—"Reds."

61. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Three Brothers." **CINEMA II**—753-0774. "Shoot the Moon."

62. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The French Lieutenant's Woman."

61st Street & Above
East Side

70. **GEMINI 1—Second Ave. nr. 64th St.** 832-1670. Thru Feb. 25: "House of Wax." Beg. Feb. 26: "Evilspeak." **GEMINI 2**—832-2720. "The Border."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Missing."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Cannery Row." #2—"Absence of Malice."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "One From the Heart."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Feb. 25: "Pennies From Heaven." Beg. Feb. 26: "The French Lieutenant's Woman."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "The Border."

80. **LOEWS ORPHEUM 1—86th St. nr. Third Ave.** 289-4607. "Vice Squad." **ORPHEUM 2**—427-1332. "Death Wish II."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Shoot the Moon."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"On Golden Pond." #2—"House of Wax."

61st Street & Above
West Side

88. **PARAMOUNT—B'way at 61st St.** 247-5070. "One From the Heart."

89. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Passione d'Amore." #2—"My Dinner With Andre." #3—"Chariots of Fire."

90. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Tragedy of a Ridiculous Man." #2—"The Woman Next Door."

91. REGENCY—B'way nr. 67th St. 724-3700. Thru Feb. 22: "Gypsy"; "Calamity Jane." Feb. 23-24: "A Woman of Paris"; "Sunrise." Feb. 25-27: "Blonde Bombshell"; "The Women." Beg. Feb. 28: "Lady Sings the Blues"; "Funny Girl."

92. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Das Boot." #2—"Arthur."

93. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Over the Edge." #2—"Pennies From Heaven." #3—"Shoot the Moon." #4—"Absence of Malice."

94. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Four Friends." #2—"On Golden Pond."

95. THALIA—95th St. W. of B'way. 222-3370. Feb. 22: "Torch Song"; "Johnny Guitar." Feb. 23: "The House of the Sleeping Virgins"; "Rashomon." Feb. 24: "Greed"; "The Crowd." Feb. 25: "Lawrence of Arabia." Feb. 26-27: "The Bottom Line"; "The Return of the Tall Blond Man With One Black Shoe." Feb. 28: "Day After Trinity"; "Women in Arms."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1—"The Border." #2—"The French Lieutenant's Woman." #3—Thru Feb. 25: "Arthur." Beg. Feb. 26: "Raiders of the Lost Ark." #4—"Pennies From Heaven."

99. RKO COLISEUM—B'way at 181st St. 927-7200. #1—Thru Feb. 25: "The Border"; "Fox Style Killer." #2—"House of Wax."

Museums, Societies, Etc.

A.I.R. GALLERY—63 Crosby St. 966-0799. Adm. $2. Feb. 25, 7 p.m.: "White Lies" by Marion Cajori, & "Spider Woman Theater—Sex, Power, and Control" by Muriel Miguel & Ulla Ledin.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Feb. 23, 8 p.m.: "Enthusiasm" (1931) by Dziga Vertov. Feb. 24, 8 p.m.: "Three Songs About Lenin" (1934) by Vertov. Feb. 25, 8 p.m.: "À Propos de Nice" (1929-30), "Taris" (1931) & "Zéro de Conduite" (1933) by Jean Vigo. Feb. 26, 8 p.m.: "L'Atalante" (1934) by Vigo. Feb. 27, 2 p.m.: Video by Skip Blumberg; 8 p.m.: "Fall of the House of Usher" (1928) by John Sibley Watson & Melville Webber, "Film Exercises 1-5" (1943-45) by James & John Whitney, "Lapis" (1963-66) by James Whitney, & "Eat" (1963) by Andy Warhol. Feb. 28, 8 p.m.: "Chelsea Girls" (1966) by Warhol.

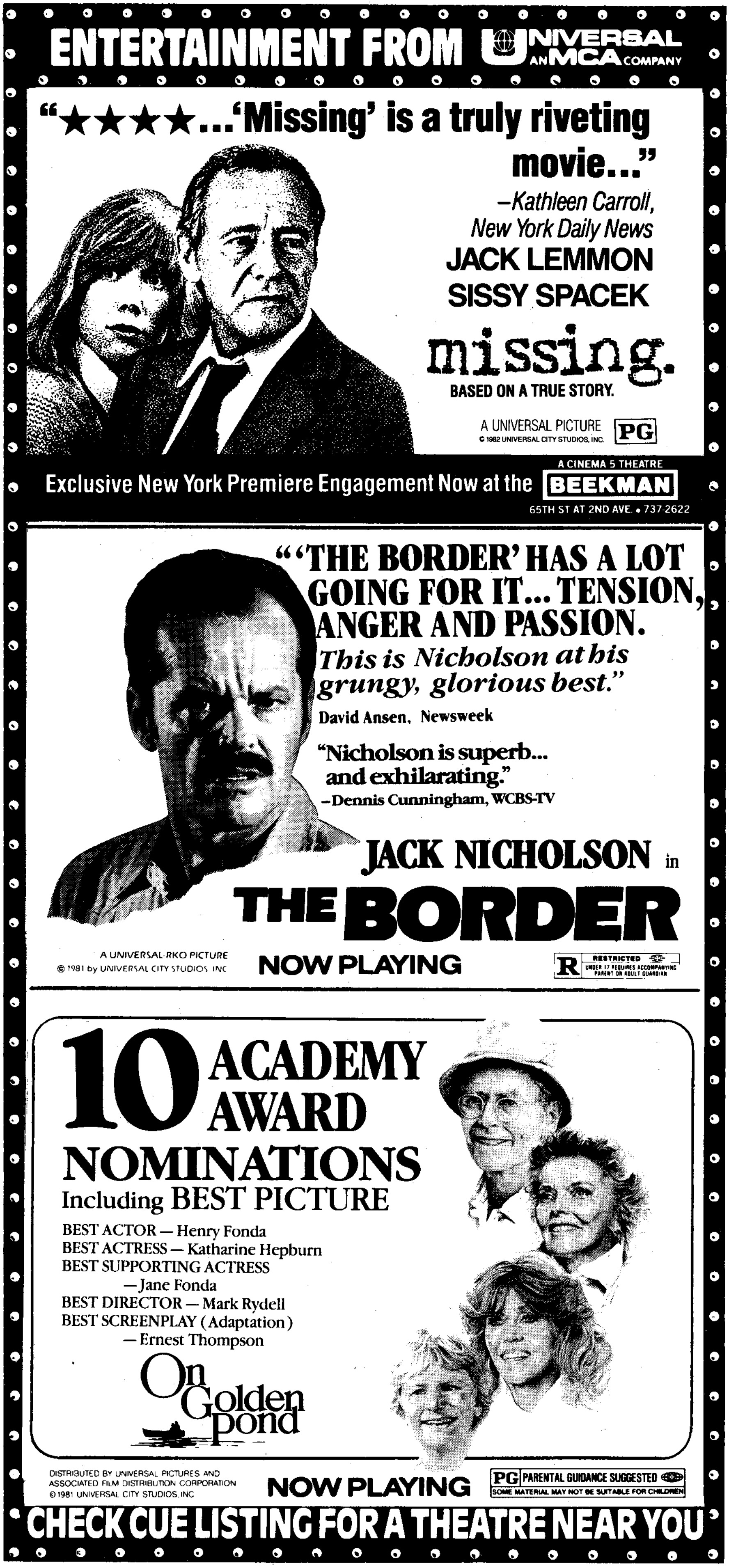
BROOKLYN ARTS AND CULTURE ASSOCIATION—111 Willoughby St., Downtown Brooklyn. 783-4469. Adm. $3. Feb. 24, 7 p.m.: A Night of Cinema Fantastique.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Feb. 26, 8 p.m.: "Sun Hop Soon" by Andrej Zdravic, "Untitled" by Billy Bitzer, "Rue des Teinturiers" by Rose Lowder, "Projection Instruction" by Morgan Fisher, & "Six Little Pieces on Film" by Klaus Wyborny. Feb. 27, 8 p.m.: "Freshkill" (1972) by Gordon Matta-Clark, "Pine Barrens" (1975) by Nancy Holt, & "Desert People" (1974) by David Lamelas. Feb. 28, 8 p.m.: "Steel Mill/Stahlwerk" (1979) by Richard Serra, "Wisconsin" (1970) by Robert Morris, & "Round About" (1970) & "Viewpoint" (1974) by Beni Efrat.

ETHNIC FOLK ARTS CENTER—179 Varick St. 691-9510. Adm. $3. Feb. 28, 3:30 p.m.: "Intimate Lighting" (1965) by Ivan Passer.

FILM FORUM—57 Watts St. 431-1590. #1—Adm. $4; members $2.50. Mon.-Sun., 6, 8 & 10 p.m. & Sat.-Sun., 4 p.m. New Animation: "Flying Fur" by George Griffin, "Swiss Army Knife With Rats and Pigeons" by Robert Breer, "The Sweater" by Sheldon Cohen, "Be My Gas" by Mike McMillan, "Commuter" by Michael Patterson, "Sing Beast Sing" by Marv Newland, "Carabosse" by Larry Jordan, "Getting Started" by Richard Condie, "Quasi's Cabaret Trailer" by Sally Cruikshank, "Moon Breath Beat" by Lisze Bechtold, "Deep in Wood" by Alain Le Razer, "Another Great Day" by Jo Bonney & Ruth Peyser, "Incidence of the Northern Moon" by Al Jarnow, & "The Tender Tale of Cinderella Penguin" by Janet Perlman. #2—Adm. $4.50; members $3.50. Program unavailable.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Feb. 23, 8 p.m.: "Always for Pleasure" (1977) & "The Blues Accordin' to Lightnin' Hopkins" by Les Blank, & "Give My Poor Heart Ease: Mississippi Delta Bluesmen."



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THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Free. Feb. 26-27, 9 p.m.: "Making a Revolution" (1972), Part 3 of Alistair Cooke's America.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Feb. 24, 1, 3, 6 & 8:30 p.m.: "Boule de Suif" (1945) by Christian-Jaque. Feb. 26, 2 & 6 p.m.: "Les Jeux de la XXIème Olympiade" (1977) by Jean-Claude Labrecque.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Adm. $1. Feb. 27, 2 p.m.: "Sweethearts" (1976) by Klaus Lemke, & "Valse Triste" (1979) by Stefan Lukschy.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Free. Thu.-Sun., 1-6 p.m., thru Mar. 14: "Intrusion" by Jon Rubin, & Video by Joan Jonas.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $1.75; students & senior citizens 75c; children 50c; Tues. eves free. Tue.-Sun., 3 p.m., Tue., 6 p.m. & Sat.-Sun., 1 p.m.: "Berlin Stilleben" (1926), "Marseille Vieux Port" (1929), "Gypsies" (1932) & "Life of the Lobster" (1935) by Laszlo Moholy-Nagy, "Der Überfall" (1929) by Erno Metzner, & "L'Idée (1934) by Bertold Bartosch.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Feb. 24, 7:30 p.m. & Feb. 28, 2 p.m.: "The Life of Chikuzan" (1977) by Kaneto Shindo. Feb. 26, 7:30 p.m.: "The Fifth Movement" (1981) by Seijiro Koyama. Feb. 28, 2 p.m.: "The Ondekoza in Sado" (1973) by Masahiro Shinoda.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888. Adm. $5; senior citizens & students $4; members $3. Feb. 25, 7 p.m.: "Where's Poppa" (1970) by Carl Reiner, with George Segal & Ruth Gordon.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $2.50. Feb. 26, 8 p.m.: Films by Ross McLaren, Anna Groneau, John Porter, Jim Anderson, Kim Kozzi & Napo B.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 13: By Popular Request: A selection of entertainment and news programs that were requested most often by visitors to date (continuous showings, Tue.-Sun., 12 p.m.). Feb. 18, 6 p.m.: "The Patricia Neal Story" (1981).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3; members, senior citizens, & children $1.50. Feb. 23, 8 p.m.: "A Doll's House" (1973) by Patrick Garland, with Anthony Hopkins, Sir Ralph Richardson & Dame Edith Evans. Feb. 24, 8 p.m.: "The Ruling Class" (1972) by Peter Medak, with Peter O'Toole. Feb. 25, 8 p.m.: "An Actor's Revenge" (1963) by Kon Ichikawa; 8 p.m. (spec. adm.): "The General Line" (1929) by Sergei Eisenstein. Feb. 26, 8 & 10 p.m.: "The Mystery of Kaspar Hauser" (1975) by Werner Herzog. Feb. 27, 8 & 10 p.m.: "The Mad Adventures of 'Rabbi' Jacob" (1974) by Gérard Oury. Feb. 28, 3:30 & 7:30 p.m.: "Scenes From a Marriage" (1974) by Ingmar Bergman, with Liv Ullman & Erland Josephson.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Feb. 23, 12 p.m.: "In the Street" (1940) by Helen Levitt, James Agee & Janice Loeb, & "Force of Evil" (1948) by Abraham Polonsky, with John Garfield; 2:30 p.m.: "Ellis Island," "Broadway by Day," "Third Ave. El," "The La Guardia Story," & "Hell Gate: The Watery Grave." Feb. 25, 12 p.m.: "Paul Jacobs and the Nuclear Gang," "War Without Winners," & "Crossroads."

NEW YORK UNIVERSITY—La Maison Française, 16 Washington Mews. 598-2161. Free. Feb. 26, 6 p.m.: "J'accuse" (1937) by Abel Gance.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 7:30 p.m.: "Dialogue With a Woman Departed" (1981) by Leo Hurwitz. Sat.-Sun., 2 p.m. (free): "The Killing of America" (1981) by Sheldon Renan.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Feb. 27, 2:30 p.m.: "Valerie, a Woman, an Artist, a Philosophy of Life" by Monica Freeman, "The Weapons of Gordon Parks" by Warren Forma, & "George Dumpson's Place" by Ed Emshwiller.

SARAH LAWRENCE COLLEGE—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens, matinees $1.50. Feb. 27, 7 & 10:15 p.m.: "Children of Paradise" (1945) by Marcel Carné.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Feb. 23, 9 p.m.: "Gold Diggers of 1935" (1935) by Busby Berkeley. Feb. 28, 7:30 p.m.: "The Unquiet Death of Julius and Ethel Rosenberg."

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Mar. 11: Tue., 12-8 p.m., Wed.-Sun., 12-6 p.m.: "It Starts at Home" by Mark Fischer, with Michael Smith.

YM & YWHA—92nd St. branch, at Lexington Ave. 427-6000. Adm. $5: Feb. 23, 8:15 p.m.: "Cohens and Kellys in Trouble" (1933) by George Stevens. Adm. $6.50: Feb. 25, 8:15 p.m.: "Dodsworth" (1936) by William Wyler, with a discussion by David Denby, film critic of *New York Magazine.*

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—Thru Feb. 25: "House of Wax." Beg. Feb. 26: "The Seduction." #2—"On Golden Pond." #3—Beg. Feb. 26: "Evilspeak."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370. Thru Feb. 25: "Whose Life Is It Anyway?"; "Eye of the Needle." Beg. Feb. 26: "Taps."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. Tent.: "The Border."

103. **CIRCLE—Westchester at E. 177.** 863-2100. #1—"The Border." #2—"Vice Squad."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—"Shoot the Moon." #2—"Death Wish II."

105. **DALE—231st St. & B'way.** 884-5300. "Shoot the Moon."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—"The Border." #2—"Making Love." #3—"On Golden Pond." #4—Tent.: "Chariots of Fire."

110. **KENT—167th St. nr. Grand Conc.** 992-9330. "Death Wish II."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Venom." #2—"Death Wish II."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "On Golden Pond."

114. **LOEWS PARADISE—188th St. at Grand Conc.** 367-1288. #1—"Enforcer From Death Row." #2—"Vice Squad." #3—"Death Wish II." #4—"Venom."

116. **PALACE—1603 Union Port Rd.** 829-3900. #1—"House of Wax." #2—"Taps."

117. **RKO FORDHAM—At Valentine.** 367-3050. #1—"Shoot the Moon." #2—"Fox Style Killer"; "Return of Bruce." #3—"Making Love." #4—Thru Feb. 25: "House of Wax." Beg. Feb. 26: "Bruce Li's Magnum Fist."

119. **VALENTINE—Fordham at Valentine.** 584-9583. #1—Tent.: "Arthur." #2—Tent.: "Sharky's Machine." #3—Tent.: "Over the Edge."

122. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd.** 828-3330. Blue—Thru Feb. 25: "Vice Squad"; "Return of Bruce." Red—Thru Feb. 25: "The Border"; "Fox Style Killer."

Brooklyn

200. **BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Absence of Malice." #2—"Death Wish II."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—"Shoot the Moon." #2—"The Border." #3—"On Golden Pond." #4—Thru Feb. 25: "House of Wax." Beg. Feb. 26: "Evilspeak." #5—"Vice Squad."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"Making Love." #2—Thru Feb. 25: "Vice Squad." Beg. Feb. 26 (tent.): "Evilspeak."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "House of Wax."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Venom." #2—"Reds."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"On Golden Pond." #2—"Shoot the Moon." #3—"The Border." #4—"Chariots of Fire."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Feb. 25: "Over the Edge." Beg. Feb. 26 (tent.): "Evilspeak."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—"Shoot the Moon." #2—"Making Love." #3—"On Golden Pond." #4—"Death Wish II."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—"On Golden Pond." #2—"Shoot the Moon."

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—Program unavailable. #2—"On Golden Pond." #3—Thru Feb. 25: "Taps." Beg. Feb. 26: "The Seduction."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield at Fulton.** 855-3967. Thru Feb. 25: "Fox Style Killer." Beg. Feb. 26 (tent.): "Evilspeak."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton at Jay St.** 875-4024. #1—"Death Wish II." #2—"Vice Squad." #3—"Venom." #4—"Enforcer From Death Row."

216. **DOWNTOWN BROOKLYN—REGENT—1215 Fulton St.** 622-8143. Thru Feb. 25: "Fox Style Killer"; "The Bloody Bushido Blade." Beg. Feb. 26: "Evilspeak"; "Bronson Lee Champion."

217. **FLATBUSH—ALBERMARLE—Albermarle at Flatbush.** 287-9300. "Death Wish II."

219. **FLATBUSH—GRANADA—Church at Nostrand.** 462-7110. Thru Feb. 25: "Enforcer From Death Row."

220. **FLATBUSH—NOSTRAND—Nostrand at Kings Hwy.** 252-6112. Thru Feb. 25: "Making Love." Beg. Feb. 26: "The Seduction."

221. **FLATBUSH—RKO KENMORE—Church at Flatbush.** 284-5700. #1—"House of Wax." #2—"Venom." #3—"The Border"; "Fox Style Killer." #4—"Vice Squad."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. Thru Feb. 25: "Whose Life Is It Anyway?"

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. "Shoot the Moon." **SOUTH**—"Chariots of Fire."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Death Wish II." #2—"Absence of Malice."

228. **GREENPOINT—CHOPIN—Manhattan at Greenpoint.** 389-1100. Thru Feb. 25: "Taps"; "Death Hunt." Beg. Feb. 26: "Evilspeak."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. "Reds."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. Thru Feb. 25: "Cannery Row." Beg. Feb. 26: "Evilspeak."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. "Ragtime."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Absence of Malice." #2—"Chariots of Fire." #3—"On Golden Pond."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Feb. 23: "Only When I Laugh." Beg. Feb. 24: "Pennies From Heaven."

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—Thru Feb. 25: "Taps." Feb. 24: "The Last Metro." #2—"Reds."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam.** 821-5993. #1—"Death Wish II." #2—Thru Feb. 25: "House of Wax." Beg. Feb. 26: "Evilspeak." #3—Thru Feb. 25: "The Border." Beg. Feb. 26: "The Seduction."

238. **WILLIAMSBURG—COMMODORE—329 B'way.** 384-7259. Thru Feb. 25: "A Stranger Is Watching"; "All the Marbles." Beg. Feb. 26: "Evilspeak"; "Bronson Lee Champion."

239. **WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy.** 384-0075. Thru Feb. 25: "Fox Style Killer"; "Demonoid."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Feb. 25: "Reds." Beg. Feb. 26: "Evilspeak." #2—"Death Wish II."

301. **MARINER'S HARBOR—JERRY LEWIS—** 720-9300. Program unavailable.

302. **NEW DORP—FOX PLAZA—** 987-6800. #1—"Making Love." #2—"On Golden Pond."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Absence of Malice." #2—Thru Feb. 25: "The Border."

304. **NEW DORP—LANE—** 351-2110. "Death Wish II."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"On Golden Pond." #2—"Chariots of Fire."

308. **NEW SPRINGVILLE—RICHMOND—** 761-3103. "Shoot the Moon."

Queens

403. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—"Shoot the Moon." #2—"House of Wax." #3—"Death Wish II." #4—Thru Feb. 25: "Arthur." Beg. Feb. 26: "The Seduction."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Chariots of Fire." #2—"Absence of Malice."

405. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1 & #2—"On Golden Pond." #3—"The Border." #4—Thru Feb. 25: "Atlantic City." Beg. Feb. 26: "The Seduction."

406. CORONA—PLAZA—103-14 Roosevelt Ave. 639-0012. Thru Feb. 23: "The Cannonball Run"; "Hard Times." Beg. Feb. 24: "Zorro, the Gay Blade."

408. ELMHURST—ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Death Wish II." #2—"Reds."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"Vice Squad." #2—"Making Love." #3—"House of Wax."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—"Death Wish II." #2—"Absence of Malice."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—Thru Feb. 25: "Absence of Malice." Beg. Feb. 26: "The Seduction." #2—"Chariots of Fire." #3—"Death Wish II."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Shoot the Moon." #2—"On Golden Pond." #3—"The Border." #4—Thru Feb. 25: "Over the Edge." Beg. Feb. 26 (tent.): "Raiders of the Lost Ark."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "On Golden Pond."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. "Arthur."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—"Making Love." #2—Thru Feb. 25: "Making Love."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"On Golden Pond." #2—Tent.: "The French Lieutenant's Woman."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—"Shoot the Moon." #2—"Chariots of Fire." #3—"The Border." #4—Thru Feb. 25: "Night Crossing." Beg. Feb. 26: "Evilspeak."

421. FOREST HILLS—TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Absence of Malice."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Shoot the Moon." #2—Thru Feb. 25: "Reds."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. Thru Feb. 25: "Making Love." Beg. Feb. 26: "The Seduction."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—"Death Wish II." #2—Thru Feb. 25: "Over the Edge." Beg. Feb. 26: "The Seduction." #3—Thru Feb. 25: "Taps." Beg. Feb. 26: "Evilspeak."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—"The Border." #2—"On Golden Pond." #3—Thru Feb. 25: "Fox Style Killer."

432. JAMAICA—RKO ALDEN—Jamaica Ave. at 165th St. 739-8678. #1—"House of Wax." #2—"Death Wish II." #3—"Return of Bruce"; "Fox Style Killer." #4—"Enforcer From Death Row."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Feb. 25: "Taps"; "Southern Comfort." Beg. Feb. 26: "Evilspeak."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Feb. 25: "The French Lieutenant's Woman"; "The Mad Adventures of 'Rabbi' Jacob." Beg. Feb. 26: "Raiders of the Lost Ark"; "The Sea Wolves."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Program unavailable.

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Feb. 25: "Taps"; "The Cannonball Run." Beg. Feb. 26: "Evilspeak."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"House of Wax." #2—"On Golden Pond."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 25: "Only When I Laugh." Beg. Feb. 26: "Sharky's Machine."

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444. **RICHMOND HILL—LEFFERTS—Liberty at 122nd St.** 843-8240. "Death Wish II."

447. **ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd.** 945-4632. #1—Thru Feb. 25: "Whose Life Is It Anyway?" Beg. Feb. 26: "Evilspeak." #2—Thru Feb. 25: "Taps." Beg. Feb. 26: "The Seduction."

448. **SUNNYSIDE—CENTER—Queens Blvd. at 43rd St.** 784-3050. #1—"Taps." #3—"Atlantic City."

449. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy.** 767-2800. #1—"Shoot the Moon." #2—"Reds."

451. **WOODHAVEN—HAVEN—80-16 Jamaica Ave.** 296-2325. Thru Feb. 25: "Taps." Beg. Feb. 26: "Evilspeak."

453. **WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St.** 429-2929. Thru Feb. 25: "Taps"; "Urban Cowboy." Beg. Feb. 26: "Evilspeak."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—BALDWIN—** 223-9230. Thru Feb. 25: "Arthur." Beg. Feb. 26: "Raiders of the Lost Ark."

501. **BALDWIN—GRAND AVENUE—** 223-2323. "Raiders of the Lost Ark."

502. **BELLEROSE—BELLEROSE—** 775-1351. Thru Feb. 23: "Cinderella." Beg. Feb. 24: "Pennies From Heaven."

503. **BELLMORE—PLAYHOUSE—** 785-5400. "Ragtime."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Feb. 25: "Sharky's Machine."

506. **BETHPAGE—BETHPAGE—** 796-2554. "Whose Life Is It Anyway?"

507. **BETHPAGE—MID-ISLAND—** 796-7500. Thru Feb. 25: "Taps."

508. **CEDARHURST—CENTRAL—** 569-0105. #1—Thru Feb. 25: "Arthur." #2—Thru Feb. 25: "Absence of Malice." #3—Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. #1—"Raiders of the Lost Ark." #2—"Arthur."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"House of Wax." #2—"On Golden Pond." #3—"The Border." #4—Tent.: "Over the Edge."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Feb. 25: "Whose Life Is It Anyway?" Beg. Feb. 26: "Vice Squad." #2—Thru Feb. 25: "Taps." Beg. Feb. 26: "The Seduction."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—FARMINGDALE—** 249-0122. Thru Feb. 25: "Taps."

517. **FLORAL PARK—FLORAL—** 352-2280. Thru Feb. 25: "Reds." Beg. Feb. 26: "Evilspeak."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Feb. 25: "Only When I Laugh." #2—Thru Feb. 25: "Arthur."

519. **GARDEN CITY—ROOSEVELT FIELD—** 741-4007. #1—"Chariots of Fire." #2—"Death Wish II."

521. **GARDEN CITY PARK—PARK EAST—** 741-8484. "Absence of Malice."

522. **GREAT NECK—PLAYHOUSE—** 482-0500. Tent.: "Four Friends."

523. **GREAT NECK—SQUIRE—** 466-2020. "On Golden Pond."

526. **HEWLETT—HEWLETT—** 791-4000. Thru Feb. 23: "Cinderella." Beg. Feb. 24: "Pennies From Heaven."

527. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"The Border." #2—Tent.: "Arthur."

528. **HICKSVILLE—TWIN NORTH—** 433-2400. "Making Love." **SOUTH**—"On Golden Pond."

529. **LAWRENCE—RKO—** 371-0203. #1—"Taps." #2—"Reds." #3—"House of Wax."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. Thru Feb. 25: "Sharky's Machine"; "The Final Conflict." Beg. Feb. 26: "Taps"; "Death Hunt."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"One From the Heart." #2—"Death Wish II." #3—"Absence of Malice." #4—"Reds."

532. **LONG BEACH—LIDO—** 432-0056. Thru Feb. 25: "Taps." Beg. Feb. 26: "Whose Life Is It Anyway?"

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"On Golden Pond." #2—"The Border." #3—"Shoot the Moon." #4—Tent.: "Arthur."

534. **LYNBROOK—STUDIO ONE—** 599-5151. "Ragtime."

535. **MALVERNE—TWIN—** 599-6966. #1—"Atlantic City." #2—"Reds."

536. **MANHASSET—CINEMA—** 627-1300. "Chariots of Fire."

537. **MANHASSET—MANHASSET—** 627-7887. #1—"Making Love." #2—"The Border." #3—"Shoot the Moon."

539. **MASSAPEQUA—PEQUA—** 799-6464. "Reds."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—"Chariots of Fire." #2—"Making Love." #3—"The Border." #4—"Shoot the Moon." #5—"Death Wish II." #6—Thru Feb. 25: "Making Love." Beg. Feb. 26: "Evilspeak." #7—Thru Feb. 25: "Absence of Malice." Beg. Feb. 26: "The Seduction."

542. **MERRICK—GABLES—** 546-0734. Thru Feb. 25: "Taps." Beg. Feb. 26: "Sharky's Machine."

543. **MERRICK—MALL—** 623-4424. Program unavailable.

544. **MERRICK—MERRICK—** 623-1522. "Absence of Malice."

545. **NEW HYDE PARK—ALAN—** 354-4338. "Death Wish II."

546. **NEW HYDE PARK—HERRICKS—** 747-0555. "Ragtime."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. Thru Feb. 25: "Taps."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Ragtime."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Feb. 25: "The French Lieutenant's Woman." #2—Thru Feb. 25: "Taps."

550. **PLAINVIEW—MORTON VILLAGE—** 938-2323. Thru Feb. 23: "Cinderella." Beg. Feb. 24: "Pennies From Heaven."

551. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Absence of Malice." #2—Thru Feb. 25: "Arthur." Beg. Feb. 26: "Raiders of the Lost Ark."

552. **PLAINVIEW—PLAINVIEW—** 935-6100. "Death Wish II."

553. **PLAINVIEW—RKO—** 931-1333. #1—"House of Wax." #2—"The French Lieutenant's Woman."

554. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Feb. 25: "Arthur."

556. **PORT WASHINGTON—MOVIES—** 767-5600. #1—"Reds." #2—Thru Feb. 25. "House of Wax." Beg. Feb. 26: "Raiders of the Lost Ark." #3—Thru Feb. 25: "Taps." Beg. Feb. 26: "The French Lieutenant's Woman."

557. **ROCKVILLE CENTRE—FANTASY—** 764-8000. "Death Wish II."

558. **ROCKVILLE CENTRE—RKO—** 678-3121. #1—"Over the Edge." #2—"Making Love."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Absence of Malice." #2—Thru Feb. 25: "The Woman Next Door." Beg. Feb. 26: "The Seduction."

561. **SYOSSET—SYOSSET—** 921-5810. "Personal Best."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Shoot the Moon."

566. **VALLEY STREAM—GREEN ACRES—** 561-2100. "Death Wish II."

567. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Thru Feb. 25: "Taps."

568. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"One From the Heart." #2—"Vice Squad." #3—"Chariots of Fire." #4—"Shoot the Moon." #5—"On Golden Pond." #6—"Making Love." #7—"House of Wax." #8—"Personal Best."

569. **WANTAGH—CINEMA—** 221-7784. #1—"Atlantic City." #2—"Taps."

571. **WANTAGH—WANTAGH—** 781-6969. "On Golden Pond."

573. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Feb. 25: "The French Lieutenant's Woman." #2—Thru Feb. 25: "Whose Life Is It Anyway?"

574. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Death Wish II." #2—Thru Feb. 25: "Arthur." Beg. Feb. 26: "Evilspeak." #3—Thru Feb. 25 (tent.): "Venom." Beg. Feb. 26: "The Seduction."

575. **WOODMERE—FIVE TOWNS—** 374-2223. Thru Feb. 25: "Over the Edge"; "The Wanderers." Beg. Feb. 26: "Evilspeak."

Suffolk County

600. **AMITYVILLE—AMITYVILLE—** 264-7789. #1—Thru Feb. 25: "House of Wax." Beg. Feb. 26: "Evilspeak." #2—Thru Feb. 25: "Arthur." Beg. Feb. 26: "The Seduction."

601. **BABYLON—BABYLON—** 669-3399. "On Golden Pond."

602. **BABYLON—RKO—** 669-0700. #1—"Over the Edge." #2—"Making Love."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Reds." #2—"The Border." #3—"Cannery Row."

604. **BAYSHORE—BAYSHORE—** 665-0200. "Chariots of Fire."

605. **BAYSHORE—CINEMA—** 665-1722. "Shoot the Moon."

606. **BAYSHORE—ENCORE—** 655-9834. Thru Feb. 25: "Vice Squad"; "The Howling."

607. **BAYSHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Death Wish II." #2—"Venom."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Feb. 25: "Arthur." Beg. Feb. 26 (tent.): "Taps."

612. **CENTEREACH—CENTEREACH—** 588-0088. Thru Feb. 25: "Arthur." Beg. Feb. 26: "Raiders of the Lost Ark."

613. **CENTER MORICHES—CENTER—** 878-2100. Thru Feb. 25: "Cinderella."

616. **COMMACK—MAYFAIR—** 543-0707. "Shoot the Moon."

617. **COMMACK—RKO—** 499-4545. #1—"Absence of Malice." #2—"Making Love."

619. **CORAM—CORAM—** 698-7200. "Reds."

621. **CORAM—PINE—** 698-6442. #1—"On Golden Pond." #2—"Atlantic City."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Feb. 25: "Absence of Malice."

623. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Thru Feb. 25: "Making Love." Beg. Feb. 26: "The Seduction." #2—Tent.: "Death Wish II." #3—Tent.: "The Border." #4—"Reds." #5—Thru Feb. 25: "Ragtime." Beg. Feb. 26: "Chariots of Fire."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Tent.: "Cannery Row."

627. **EAST SETAUKET—FOX—** 473-2400. "Making Love."

628. **ELWOOD—ELWOOD—** 499-7800. "Reds."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Tent.: "The Border." #2—Thru Feb. 25 (tent.): "The French Lieutenant's Woman." Beg. Feb. 26 (tent.): "Evilspeak."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru Feb. 25: "The Border."

633. **HUNTINGTON—SHORE—** 421-5200. #1—"Shoot the Moon." #2—Thru Feb. 25: "Absence of Malice." Beg. Feb. 26: "The Seduction." #3—"Taps."

634. **HUNTINGTON—WHITMAN—** 423-1300. "Chariots of Fire."

636. **HUNTINGTON—YORK—** 421-3911. "On Golden Pond."

637. **ISLIP—ISLIP—** 581-5200. #1—"The Border." #2—"House of Wax." #3—Thru Feb. 25: "Taps."

638. **LINDENHURST—LINDENHURST—** 888-5400. Thru Feb. 25: "Arthur." Beg. Feb. 26 (tent.): "Sharky's Machine."

639. **MATTITUCK—TWIN—** 298-4405. #1—Thru Feb. 25: "Absence of Malice." #2—Thru Feb. 25: "Atlantic City."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Tent.: "Over the Edge." **OUTDOOR**—Thru Feb. 25 (tent.): "Vice Squad." Beg. Feb. 26 (tent.): "Evilspeak."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Feb. 25: "House of Wax." #2—Thru Feb. 25: "Taps."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Feb. 25: "Atlantic City." Beg. Feb. 26 (tent.): "Arthur."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Feb. 25: "Arthur." Beg. Feb. 26: "Taps."

647. **PATCHOGUE—PATCHOGUE—** 475-0601. Tent.: "House of Wax."

648. **PATCHOGUE—PLAZA—** 475-5225. #1—"Absence of Malice." #2—"On Golden Pond."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Death Wish II." **OUTDOOR**—Thru Feb. 25 (tent.): "The Border." Beg. Feb. 26 (tent.): "Evilspeak."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Making Love." #2—"Shoot the Moon."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Raiders of the Lost Ark." **CINEMA WEST—**"Ragtime."

654. **PORT JEFFERSON STATION—BROOKHAVEN—** 473-1200. Thru Feb. 23: "Cinderella." Beg. Feb. 24: "Pennies From Heaven."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Feb. 25: "Taps."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Feb. 26-28: "New York, New York."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Feb. 25: "Taps." #2—"Ragtime." #3—Thru Feb. 25: "Sharky's Machine."

661. **SMITH HAVEN—MALL—** 724-9550. "Shoot the Moon."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "On Golden Pond."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"On Golden Pond." #2—"Shoot the Moon."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Absence of Malice." #2—"Death Wish II." #3—"Reds."

666. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Feb. 25: "Absence of Malice."

667. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Feb. 25: "Chariots of Fire." Beg. Feb. 26: "Making Love."

668. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Feb. 25: "Sharky's Machine." Beg. Feb. 26: "Whose Life Is It Anyway?" #2—"Taps."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "On Golden Pond."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Reds."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru Feb. 25 (tent.): "Atlantic City." Beg. Feb. 26: "Together." #2—Thru Feb. 25: "Arthur." Beg. Feb. 26: "The Seduction." #3—Tent.: "The Border."

704. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Feb. 25: "Atlantic City." #2—"On Golden Pond."

705. **HARRISON—CINEMA—** 835-2668. Thru Feb. 25: "Taps."

706. **HARTSDALE—CINEMA—** 428-2200. #1—Program unavailable. #2—"Chariots of Fire." #3—"Reds." #4—"Death Wish II."

707. **LARCHMONT—PLAYHOUSE—** 834-3001. "Shoot the Moon."

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—Thru Feb. 25: "Night Crossing." Beg. Feb. 26: "Evilspeak." #2 & #3—"On Golden Pond." #4—Tent.: "The Border."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Feb. 25: "Absence of Malice." #2—"Shoot the Moon."

711. **MOUNT VERNON—PARKWAY—** 664-3311. "Ragtime."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Death Wish II." #2—"Absence of Malice."

713. **NEW ROCHELLE—MALL—** 636-8808. "Chariots of Fire."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"House of Wax." #2—"Vice Squad." #3—"Over the Edge." #4—"The Border." #5—"Reds."

716. **NEW ROCHELLE—TOWN—** 632-4000. "On Golden Pond."

717. **OSSINING—ARCADIAN—** 941-5200. #1—"On Golden Pond." #2—"Making Love."

718. **PEEKSKILL—BEACH—** 737-6262. #1—"On Golden Pond." #2—Thru Feb. 25: "Arthur." Beg. Feb. 26: "The Seduction." #3—Thru Feb. 25: "Atlantic City."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Death Wish II." #2—"Absence of Malice." #3—"Chariots of Fire."

720. **PELHAM—PELHAM PICTURE HOUSE—** 738-3160. Thru Feb. 25: "Taps."

721. **PLEASANTVILLE—ROME—** 769-0720. "Reds."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Death Wish II." #2—Thru Feb. 25: "Cannery Row."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru Feb. 25: "The Woman Next Door." Beg. Feb. 26 (tent.): "Man of Iron."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Feb. 25: "The French Lieutenant's Woman." Beg. Feb. 26: "True Confessions."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Feb. 25: "Sharky's Machine." Beg. Feb. 26: "The Seduction."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Absence of Malice." #2—"Making Love."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Shoot the Moon."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Making Love." #2—"Shoot the Moon."

730. **YONKERS—KENT—** 237-3440. Thru Feb. 25: "Taps"; "The Cannonball Run." Beg. Feb. 26 (tent.): "Evilspeak."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"On Golden Pond." #2—"Chariots of Fire." #3—"Death Wish II." #4—"Absence of Malice."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Feb. 25: "The Border." #2—"Shoot the Moon."

Rockland County

742. **NANUET—ROUTE** 59— 623-3355. "House of Wax."

743. **NEW CITY—TOWN—** 634-5100. #1—"Shoot the Moon." #2—"Absence of Malice."

744. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"On Golden Pond." #2—Tent.: "Death Wish II."

745. **NYACK—CINEMA EAST—** 358-6631. "Making Love."

747. **ORANGEBURG—ORANGEBURG—** 359-6030. "Cinderella."

749. **PEARL RIVER—CENTRAL—** 735-2530. "Ragtime."

750. **PEARL RIVER—PEARL RIVER—** 735-6500. "On Golden Pond."

752. **SPRING VALLEY—CINEMA 45—** 352-1445. "Death Wish II."

753. **STONY POINT—9 W CINEMA—** 942-0303. Thru Feb. 25: "Taps."

754. **SUFFERN—LAFAYETTE—** 357-6030. "Reds."

756. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Night Crossing."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—BEVERLY—** 368-0616. Thru Feb. 25: "Modern Problems."

772. **BRIDGEPORT—HI WAY—** 378-0014. #1—Thru Feb. 25: "Vice Squad." Beg. Feb. 26: "The Seduction." #2—"Shoot the Moon."

773. **BRIDGEPORT—RKO MERRITT—** 372-3013. #1—"House of Wax." #2—"Ragtime."

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"On Golden Pond." #2—"The Border."

775. **DANBURY—TRANS-LUX CINE—** 743-2200. #1—"Making Love." #2—Thru Feb. 25: "Cannery Row." #3—"Night Crossing."

776. **DANBURY—TRANS-LUX CINEMA—** 748-2923. #1—"Chariots of Fire." #2—"Shoot the Moon."

777. **DANBURY—TRANS-LUX PALACE—** 748-7496. #1—"Cinderella." #2—"Death Wish II." #3—"House of Wax."

778. **DARIEN—PLAYHOUSE—** 655-0100. "On Golden Pond."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"On Golden Pond." #2—"The Border."

780. **FAIRFIELD—COUNTY—** 334-1411. "Raiders of the Lost Ark."

781. **GREENWICH—CINEMA—** 869-6030. "On Golden Pond."

782. **GREENWICH—TRANS-LUX PLAZA—** 869-4030. #1—"Chariots of Fire." #2—Thru Feb. 25: "Cannery Row." #3—"Reds."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Shoot the Moon."

784. **NORWALK—CINEMA—** 838-4504. #1—"House of Wax." #2—"The Border."

785. **NORWALK—NORWALK—** 866-3010. "Death Wish II."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru Feb. 23: "Arthur"; "10." Feb. 24-26: "Camouflage"; "Story of Sin." Beg. Feb. 27: "Gaijin"; "Pixote."

787. **SPRINGDALE—STATE—** 325-0250. "Ragtime."

788. **STAMFORD—TRANS-LUX AVON—** 324-9205. #1—"House of Wax." #2—"The Border."

789. **STAMFORD—TRANS-LUX CINEMA—** 324-3100. #1—Thru Feb. 25: "One From the Heart." Beg. Feb. 26: "The Seduction." #2—"Death Wish II." #3—"Making Love."

790. **STAMFORD—TRANS-LUX RIDGEWAY—** 323-5000. "Shoot the Moon."

791. **TRUMBULL—TRUMBULL—** 374-0462. "On Golden Pond."

793. **WESTPORT—FINE ARTS 1—** 227-3324. "Making Love." **FINE ARTS 2—**"Chariots of Fire." **FINE ARTS 3—**227-9619. "On Golden Pond." **FINE ARTS 4—**226-6666. "Shoot the Moon."

794. **WESTPORT—POST—** 227-0500. "Reds."

797. **WILTON—CINEMA—** 762-5678. "Absence of Malice."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Feb. 25: "Ghost Story." #2—Thru Feb. 25: "Taps." #3—Thru Feb. 25: "Whose Life Is It Anyway?"

803. **HARRISON—WARNER—** 482-8550. #1—Thru Feb. 25: "The Border"; "Nighthawks." #2—Thru Feb. 25: "Arthur."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"On Golden Pond." #2—"Making Love."

805. **JERSEY CITY—LOEWS—** 653-4600. #1—"House of Wax." #2—"Vice Squad." #3—"Death Wish II."

806. **JERSEY CITY—STATE—** 653-5200. #1—Tent.: "The Border." #2—Tent.: "Over the Edge." #3—Thru Feb. 25: "Fox Style Killer." Beg. Feb. 26: "Evilspeak."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Absence of Malice." #2—"On Golden Pond." #3—"The Border." #4—"Chariots of Fire."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Feb. 25: "Taps." #2—Thru Feb. 25: "A Stranger Is Watching."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Feb. 25: "Taps." Beg. Feb. 26: "Evilspeak."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. Thru Feb. 25: "Taps."

812. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"House of Wax." #2—"Vice Squad."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Shoot the Moon."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. "House of Wax."

815. **IRVINGTON—CASTLE—** 372-9324. Thru Feb. 25: "Sharky's Machine."

816. **IRVINGTON—SANFORD—** 371-3998. Thru Feb. 25: "Fox Style Killer." Beg. Feb. 26: "Evilspeak."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Feb. 25: "Taps."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Feb. 25: "Taps."

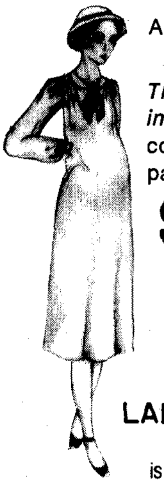
819. **MILLBURN—RKO MILLBURN—** 376-0800. #1—"On Golden Pond." #2—"Shoot the Moon."

821. **MONTCLAIR—CLARIDGE—** 746-5564. "On Golden Pond."

822. **MONTCLAIR—WELLMONT—** 783-9500. Beg. Feb. 26: "The Seduction."

824. **NEWARK—RKO BRANFORD—** 623-5236. #1—"House of Wax." #2—"Vice Squad"; "Drive-In Massacre." #3—"Enforcer From Death Row"; "Fox Style Killer." #4—"Over the Edge"; "The Wanderers."

825. **NUTLEY—FRANKLIN—** 667-1777. Thru Feb. 25: "Absence of Malice." Beg. Feb. 26: "The Seduction."



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MOVIES

826. **ORANGE—PALACE—** 678-1044. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Chariots of Fire."

828. **VERONA—VERONA—** 239-0880. Tent.: "The Border."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Death Wish II." #2—"Absence of Malice." #3—"Making Love."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. "Ragtime."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Feb. 25: "Taps."

841. **CRANFORD—RKO CRANFORD—** 276-9120. #1—"House of Wax." #2—"Arthur."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Feb. 25: "Taps."

846. **LINDEN—TWIN—** 925-9787. #1—"On Golden Pond." #2—Tent.: "Atlantic City."

848. **ROSELLE PARK—PARK—** 245-0358. Program unavailable.

849. **SUMMIT—STRAND—** 273-3900. "Reds."

851. **UNION—FIVE POINTS—** 964-3466. Thru Feb. 25: "Taps." Beg. Feb. 26: "The Seduction."

852. **UNION—FOX—** 964-8977. Thru Feb. 25: "The Border."

853. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Feb. 25: "House of Wax." Beg. Feb. 26: "The Woman Next Door."

854. **UNION—UNION—** 686-4373. #1—"Absence of Malice." #2—"Death Wish II."

857. **WESTFIELD—RIALTO—** 232-1288. #1 & #2—"On Golden Pond." #3—"Reds."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Raiders of the Lost Ark." #2—Thru Feb. 25: "The Border."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Feb. 25: "Arthur." Beg. Feb. 26 (tent.): "Sharky's Machine."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Feb. 25: "Taps."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Cannery Row." #2—"House of Wax." #3—"Venom." #4—"On Golden Pond."

863. **EMERSON—TOWN—** 261-1000. "Ragtime."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Tent.: "The Border." #2—"On Golden Pond."

866. **FAIRVIEW—FAIRVIEW—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Chariots of Fire." #2—"Shoot the Moon."

868. **FORT LEE—SHARON—** 224-3032. "Reds."

869. **HACKENSACK—RKO ORITANI—** 343-8844. #1—"Over the Edge"; "The Wanderers." #2—"Arthur." #3—"The Border"; "Enforcer From Death Row."

870. **OAKLAND—TWIN—** 337-4478. #1—"Shoot the Moon." #2—"Absence of Malice."

871. **PARAMUS—BERGEN MALL—** 845-4449. "The Woman Next Door."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—"Shoot the Moon." #2—"Personal Best."

873. **PARAMUS—CINEMA 35—** 845-5070. "On Golden Pond."

875. **PARAMUS—ROUTE 4—** 488-9444. #1—"One From the Heart." #2—"Chariots of Fire." #3—"House of Wax." #4—"Making Love." #5—"Absence of Malice." #6—"Reds." #7—"Death Wish II."

876. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

877. **RAMSEY—RAMSEY—** 327-2142. Thru Feb. 25: "Taps."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. "Ragtime."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—"Death Wish II." #2—Tent.: "Reds."

881. **TEANECK—CEDAR LANE—** 836-3430. Thru Feb. 25: "Cinderella." Beg. Feb. 26: "Taps."

882. **TENAFLY—BERGEN—** 567-0004. "Ragtime."

884. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Program unavailable.

885. **WESTWOOD—PASCACK—** 664-3200. Thru Feb. 25: "Cinderella." Beg. Feb. 26: "Taps."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **6, 24, 32, 72, 93, 200, 226, 234, 303, 404, 411, 412, 421, 508, 521, 531, 541, 544, 551, 559, 617, 622, 633, 639, 648, 664, 666, 709, 712, 719, 727, 732, 743, 797, 807, 825, 829, 854, 870, 875**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing *stock-still* while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 92, 97, 119, 403, 416, 500, 508, 511, 518, 527, 533, 551, 554, 574, 600, 609, 612, 638, 644, 645, 702, 718, 786, 803, 841, 860, 869**

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), *an aging moll who hit the boardwalk in the* forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. **46, 50, 405, 448, 535, 569, 621, 639, 644, 702, 704, 718, 846**

BORDER, THE—(1hr. 47m., '82) Jack Nicholson gives a fine, subtle performance as a Border Patrol cop charged with the absurd, Sisyphean task of rounding up Mexicans who cross the border illegally at El Paso, Texas, and busing them back across the Rio Grande. The border police know perfectly well that the local economy depends, in part, on "wetback" labor, and Nicholson's cop fights the cynicism and corruption that overcomes the other men. An interesting background for melodrama, but the movie is cynical and corrupt too. The director, Tony Richardson, who has no talent for violent action sequences, and the brace of the screenwriters—Deric Washburn, Walon Green, David Freeman—emphasize the bad taste of the cops and their wives so heavily that one begins to think corruption is produced by a liking for water beds and Hawaiian shirts. The movie is snobbish, condescending, and misogynistic—the wives are portrayed as sexually ravenous harpies who destroy their men. Locked in the mystery of their silence and suffering, the Mexicans don't come off any better. With Elpidia Carillo. R. **20, 41, 70, 78, 97, 99, 102, 103, 109, 122, 202, 207, 221, 237, 303, 405, 413, 419, 429, 512, 527, 533, 537, 541, 603, 623, 629, 631, 637, 650, 702, 708, 714, 733, 774, 779, 784, 788, 803, 806, 807, 828, 852, 858, 864, 869**

BUTTERFLY—(1hr. 48m., '82) An adaptation of James M. Cain's novel about an amoral and sexually manipulative woman, set in Nevada during the thirties. With Stacy Keach, Orson Welles and Pia Zadora. Dir. Matt Cimber. R. **55**

CANNERY ROW—(2hrs., '82) A romantic comedy about drifters in Monterey, California, during the forties, based on the novel (as well as another novel, *Sweet Thursday*) by John Steinbeck. With Nick Nolte, Debra Winger and Audra Lindley. Dir. David S. Ward. PG. **72, 232, 603, 626, 722, 775, 782, 862**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 32, 58, 89, 109, 207, 224, 234, 307, 404, 412, 419, 519, 536, 541, 568, 604, 623, 634, 667, 706, 713, 719, 732, 776, 782, 793, 807, 827, 867, 875**

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. In war-torn Beirut, Lebanon, a journalist becomes immersed in intrigue. With Bruno Ganz, Hanna Schygulla and Jerzy Skolimowski. Dir. Volker Schlöndorff. R. **56**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **73, 92**

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. **33, 80, 104, 110, 112, 114, 200, 210, 215, 217, 226, 237, 300, 304, 403, 408, 411, 412, 426, 432, 444, 519, 531, 541, 545, 552, 557, 566, 574, 607, 623, 650, 664, 706, 712, 719, 722, 732, 744, 752, 777, 785, 789, 805, 829, 854, 875, 879**

FOUR FRIENDS—(2hrs. 5m., '81) A pathetically amorphous mess. Danilo (Craig Wasson), a boy who has emigrated to America from Yugoslavia, looks for his identity as if it were something that could be found under a tree. Danilo and his friends David (Michael Huddleston) and Tom (Jim Metzler) are all in love with Georgia (Jodi Thelen), who is meant to be adorable but is actually the kind of insufferable show-off that any sane person would run from. When Tom gets her knocked up, Danilo, dazed and stricken, wanders through the sixties, which is presented as a phantasmagoria of irrational violence. The movie's tone shifts from pastoral simplicity to surreal violence to pastoral simplicity again, and not one scene rings true. Danilo has no self to relate to—he seems more like a punching bag than a man. Written by Steve Tesich. Dir. Arthur Penn. R. **94, 522**

★ **FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwitching though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. **11, 62, 76, 97, 418, 436, 549, 553, 556, 573, 629, 724**

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. PG. **57**

LOVE AND MONEY—(1hr. 30m., '82) A young banker leaves his girlfriend, family and job to pursue the glamorous wife of an international tycoon. With Ray Sharkey, Klaus Kinski, Ornella Muti and King Vidor. Dir. James Toback. R. **51**

MAKING LOVE—(1hr. 53m., '82) A love story about a young woman who learns, after eight years of marriage, that her doctor husband is attracted to men. With Michael Ontkean, Kate Jackson and Harry Hamlin. Dir. Arthur Hiller. R. **22, 32, 54, 109, 117, 203, 210, 220, 302, 409, 417, 424, 528, 537, 541, 558, 568, 602, 617, 623, 627, 651, 667, 717, 727, 729, 745, 775, 789, 793, 804, 829, 875**

★ **MAN OF IRON**—(2hrs. 20m., '81) Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **723**

MC VICAR—(1hr. 32m., '82) A British drama about prisoners escaping from jail. With Roger Daltrey. Dir. Tom Clegg. R. **7**

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but run-arounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, *the one person who knows the score and speaks* her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. **71**

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French

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restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NIGHT CROSSING—(1hr. 46m., '82) The dramatization of a true story about two young couples trying to escape from East Germany in 1979. With John Hurt, Jane Alexander, Beau Bridges and Doug McKeon. Dir. Delbert Mann. PG. **44, 419, 708, 756, 775**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 24, 41, 58, 83, 94, 100, 109, 113, 202, 207, 210, 211, 212, 234, 302, 307, 405, 413, 414, 418, 429, 439, 512, 523, 528, 533, 568, 571, 601, 621, 636, 648, 662, 663, 700, 704, 708, 716, 717, 718, 732, 744, 750, 774, 778, 779, 781, 791, 793, 804, 807, 819, 821, 846, 857, 862, 864, 873**

ONE FROM THE HEART—(1hr. 41m., '82) Trying for better-glamor-through-technology, Francis Ford Coppola has left out the heart and left us with glitz. A gossamer-thin story about two lovers who have a spat, change partners, and make it up the next day is drowned in flaky, candy-colored special effects that look curiously old-fashioned—theatrical scrims blown up to screen size. The actors—Frederic Forrest, Teri Garr, Raul Julia and Nastassia Kinski—do the best they can with vapid material that self-consciously recalls old-musical clichés but drains them of their energy. With Lainie Kazan and Harry Dean Stanton. R. **74, 88, 531, 568, 789, 875**

ONLY WHEN I LAUGH—(2hrs., '81) Marsha Mason tries her hand at a big serious role—an alcoholic actress who returns from a dry-out clinic to her New York apartment and tries to live with her teenage daughter (Kristy McNichol). Mason, the most reassuring of stars, plays the actress as a nice woman who suffers an occasional spasm of selfishness and ill temper. She may *be* an actress, but she can't really *play* one—at least not an interesting one. With braying James Coco as the self-pitying homosexual failed-actor Jimmy, and Joan Hackett as the pathetic, silver-lamé narcissist Toby who "majored in beautiful" at Michigan. A little bit of each of them goes a long way. Directed by Glenn Jordan. R. **235, 442, 518**

★**OVER THE EDGE**—(1hr. 35m., '79) A fascinating mix of teen-exploitation movie and sociological tract written by Tim Hunter and Charlie Haas and directed by Jonathan Kaplan. Set in "New Granada," a half-finished condo-development plunked down in the middle of nowhere, the movie is about white middle-class kids who have their parents' love, their own rooms, stereos, and color TV's, but are going crazy from boredom, isolation, and institutionalized rootlessness. The kids are privileged nihilists, stoned or smashed much of the time; they're utterly contemptuous of the "town," which they know is a real-estate-developer's scam, and of their parents, who fled Chicago or Detroit or Denver to settle there. Casually, without shame or fear, they begin to vandalize the school and houses. The climax, in which the kids attack all the hated authority figures at once, is morally ambiguous, to say the least. With Michael Kramer as the "good" boy who has to become "bad" in order to be a man; teen-idol Matt Dillon as the insolent, doomed youth who takes Kramer under his wing. PG. **37, 46, 93, 119, 208, 413, 426, 512, 558, 575, 602, 642, 714, 806, 824, 869**

PASSIONE D'AMORE—(1hr. 57m., '82) In Italian, Eng. subtitles. A handsome young soldier in nineteenth century Italy, in love with a beautiful, married woman, becomes the object of a grotesquely ugly woman's passion. With Bernard Giraudeau, Laura Antonelli and Valeria D'Obici. Dir. Ettore Scola. **89**

★**PENNIES FROM HEAVEN**—(1hr. 52m., '81) A brilliant, ambitious Depression-era musical with a death's-head grin. Dennis Potter, the British television playwright, has recast the material, originally written for the BBC, in American terms, and it's become colder, harsher, crueler. Steve Martin is the traveling sheet-music salesman, in the Chicago of 1934, who leaves his frigid wife, Jessica Harper, and seduces the virgin schoolteacher, Bernadette Peters. As the characters open their mouths to sing, out come the voices of the popular singers of the period (Connie Boswell, Bing Crosby, et al). The numbers, produced in a variety of exuberant Hollywood musical styles, represent their dreams—what they can't express in real life—and when they end, the story continues on its squalid way. In Gordon Willis's color cinematography, the colors are basic neon—red, green, blue against black—deepened into the richer hues of an Edward Hopper painting. Herbert Ross's direction is often leaden, but you can't overlook a movie with sequences of marvelous dancing by Vernal Bagneris and Christopher Walken (doing a muscular strip). R. **16, 76, 93, 97, 235, 502, 526, 550, 654**

PERSONAL BEST—(2hrs. 4m., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Robert Towne's first film as director is tender and gently amused. He doesn't sensationalize the lesbian affair—his attitude is that of the coach, bewildered but respectful. Towne must love the long-legged, small-breasted bodies of women athletes, because he sends the camera up and down thighs and across flat stomachs, and includes a comical nude lounging-in-the-steamroom episode that looks like the Roman senators at their bath. A minor but sweet-tempered movie with some marvelous sports footage. R. **14, 36, 48, 561, 568, 872**

★**PIXOTE**—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paolo who is swept by the police into a brutal youth-detention center, where he witnesses rapes, beatings, and fraud—on the part of the guards as well as the kids—and he loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. Escaping to freedom, Pixote and his friends live by snatching purses and eventually by linking up with a prostitute for whom they become pimps and children. Pixote is not evil, but he cannot connect acts to consequences. He kills two men by accident, and retires into the bedroom to watch television with the prostitute. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terryifying subject. **16, 786**

★**QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal the secret of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. **45**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. **23, 35, 60, 233, 503,**

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★**RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George. Lucas (who produced); screenplay by Lawrence Kasdan. PG. **38, 44, 97, 413, 436, 500, 501, 511, 551, 556, 612, 653, 780, 858**

★**REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **21, 31, 60, 206, 231, 236, 300, 408, 423, 449, 517, 529, 531, 535, 539, 556, 603, 619, 623, 628, 664, 701, 706, 714, 721, 754, 782, 794, 849, 857, 868, 875, 879**

SEA WOLVES, THE—(2hrs., '81) A dear, silly old action-adventure movie about the assembled worthies of the Calcutta Light Horse, long out of service, who rally round, in 1943, for one last charge—a raid on a German freighter that has been feeding info on British shipping to Nazi U-Boats in the Indian Ocean. Among the old India hands, David Niven and Trevor Howard huff and puff but hang in there gamely, while master espionage agent Gregory Peck flashes his black regimental mustache and tries helplessly to give a clipped British accent to such lines as "Two rather unpleasant chaps just tried to kill me." The attempted suavity of espionage scenes is pathetic, but the raid at the end is rather stirring. One becomes aware of how frail the men are. Dir. Andrew V. McLaglen. PG. **436**

SEDUCTION, THE—(1hr. 44m., '82) A suspense-thriller about a television newscaster pursued by a psychotic photographer. With Morgan Fairchild, Michael Sarrazin, Vince Edwards and Andrew Stevens. Dir. David Schmoeller. R. **100, 212, 220, 237, 403, 405, 412, 424, 426, 447, 513, 541, 559, 574, 600, 623, 633, 702, 718, 726, 772, 789, 822, 825, 851**

SHARKY'S MACHINE—(2hrs. 2m., '81) Burt Reynolds moving in on Clint Eastwood's territory, and not very convincingly. He's Sharky, a tough Atlanta cop who becomes obsessed with an expensive hooker (Rachel Ward, who looks like a fleshier Jacqueline Bisset), and runs afoul of a foreign-scum underworld kingpin (Vittorio Gassman). Reynolds borrows from the *Dirty Harry* series, from kung-fu movies, from *Laura,* from *The French Connection,* from John Cassavetes, from *Kojak* and *Barney Miller* and a half-dozen other places. The different sequences of the movie don't flow together at all, but the sadistic violence certainly keeps you from falling asleep. People are run over, blasted with shotguns, harpooned, broken up with chains, and so on. With Brian Keith, Henry Silva, Bernie Casey, Charles Durning and Richard Libertini. Written by Gerald di Pego, from a novel by William Diehl. Dir. Reynolds. R. **32, 119, 442, 504, 530, 542, 638, 658, 668, 726, 815, 860**

SHE DANCES ALONE—(1hr. 27m., '82) A docudrama of the life of Kyra Nijinsky, daughter of the great dancer. With Bud Cort, Max von Sydow and Kyra Nijinsky. Dir. Robert Dornhelm. **52**

★**SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've

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been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. **6, 24, 32, 61, 82, 93, 104, 105, 117, 202, 207, 210, 211, 224, 308, 403, 413, 419, 423, 449, 533, 537, 541, 562, 568, 605, 616, 633, 651, 661, 663, 707, 709, 728, 729, 733, 743, 772, 776, 783, 790, 793, 813, 819, 867, 870, 872**

SLEEPING DOGS—(1hr. 46m., '82) A political thriller from New Zealand. With Sam Neill, Warren Oates and Ian Mune. Dir. Roger Donaldson. **57**

STRANGER IS WATCHING, A—(1hr. 32m., '82) A suspense-thriller about a psychopath who holds a TV newswoman and a young girl hostage below Grand Central Station. With Rip Torn, Kate Mulgrew and James Naughton. Dir. Sean S. Cunningham. R. **238, 808**

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. **101, 116, 212, 228, 236, 426, 433, 438, 447, 448, 451, 453, 507, 513, 516, 529, 530, 532, 542, 547, 549, 556, 567, 569, 609, 633, 637, 643, 645, 655, 658, 668, 705, 720, 730, 753, 800, 808, 810, 811, 817, 818, 840, 842, 851, 861, 877, 881, 885**

THREE BROTHERS—(1hr. 53m., '82) In Italian, Eng. subtitles. A contemporary drama about three brothers reunited with their father after their mother's death. With Philippe Noiret, Charles Vanel, Michele Placido and Andrea Ferreol. Dir. Francesco Rosi. **61**

TICKET TO HEAVEN—(1hr. 47m., '81) A young man from Toronto (Nick Mancuso) falls into the hands of religious cultists (based on the Moonies) and becomes a zombie. The scenes at an indoctrination farm in the California woods are frightening and funny, but the rest of the movie is limp and underdone, like a TV production. Dir. Ralph Thomas. PG. **14**

TRAGEDY OF A RIDICULOUS MAN—(2hrs., '82) In Italian, Eng. subtitles. Bernardo Bertolucci's new film is barely on the screen. It's about a factory owner, Ugo Tognazzi, whose son has been kidnapped by political terrorists. Well, it's *sort* of about that. Most of the time Tognazzi wanders about in a daze murmuring to himself that he adores this son who doesn't love him while everyone else—his wife (Anouk Aimee), his son's girlfriend, (Laura Morante), who may or may not be one of the terrorists, and a worker-priest (Victor Cavallo)—ridicule and humiliate him or just stand around enigmatically. The movie has no tension or suspense—Bertolucci is just dithering. Everything in it feels arbitrary, unfelt, meaningless. PG. **90**

TRUE CONFESSIONS—(1hr. 50m., '81) Suggestive but muffled. Robert Duvall has a feral grin and a silent little laugh as Tommy Spellacy, an embittered Los Angeles police detective; Robert De Niro, as his brother, Monsignor Desmond Spellacy, a rising young power in the Catholic Church, looks opaque and withdrawn—his pallid flesh covers him like drapery. Yet the brothers are alike under the skin—both are corruptible and vaguely guilty about it. Alas, we never get the big scene between them that would bring the movie to life. John Gregory Dunne and Joan Didion have adapted Dunne's 1977 novel, a neo-Chandler exercise that mixes murder, church politics, and police procedure. The differing strands of the plot never quite come together, and the movie tries to get by on atmosphere—the souped up period slang and obscenities spoken by the police detectives; the high-power deals and favors that Des and cronies allude to. The entire movie seems to have been delivered out of the corner of someone's mouth. With Cyril Cusack as a ruthless cardinal, Burgess Meredith as a fervent old priest, and Rose Gregario as a hooker. Dir. Ulu Grosbard. R. **724**

VENOM—(1hr. 34m., '82) A child's mamba foils the plans of kidnappers. With Sterling Hayden, Klaus Kinski, Sarah Miles and Oliver Reed. Dir. Piers Haggard. R. **38, 112, 114, 206, 215, 221, 574, 607, 862**

WHOSE LIFE IS IT ANYWAY?—(1hr. 59m., '81) Mauled in an automobile accident, Ken Harrison (Richard Dreyfuss), a successful Boston sculptor, lies paralyzed from the neck down. He can't work or make love, and he wants to die, which appalls the hospital staff that has been laboring to keep him alive. Dreyfuss acts up a storm with his eyes, beard, and neck, but the performance is unpleasantly self-righteous. He seems less like a mature man facing death than a bright boy reveling in the opportunity to tell everyone off. John Badham, who directed this adaptation, by Reginald Rose and Brian Clark, of Clark's hit play, works as much movement and color into the hospital settings as he can. The movie is never dull, but the premise seems false: No one points out to the sculptor that in his situation the most courageous thing would be to live. With Christine Lahti, John Cassavetes. R. **101, 223, 447, 506, 513, 532, 573, 668, 800**

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. **90, 559, 723, 853, 871**

Revivals

BLACK ORPHEUS—(1hr. 37m., '59) In Portuguese, Eng. subtitles. The Orpheus myth retold in terms of the poor blacks of Rio during the carnival. This film seemed daring once; now it looks too much like a travelogue aspiring to tragedy. With Marpessa Dawn and Breno Mello. Dir. Marcel Camus. **39**

BUDDY HOLLY STORY, THE—(1hr. 53m., '78) This sincere bio-pic traces the career of the awkward but self-assured West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singer-composers and then died in a plane crash (in 1959) at the age of 22. The movie glorifies Holly a bit too much, but no matter: Gary Busey is brilliant in the title role. Dir. Steve Rash. **4**

CAMOUFLAGE—(1hr. 46m., '81) In Polish, Eng. subtitles. Small, intense, fascinating work about ambition and toadying at a Polish university. Jakub (Zbigniew Zapasiewicz), a professor with utter contempt for himself and a party-run system that promotes mediocre talents, is the mentor of the young Jaroslaw (Piotr Garlicki), an idealistic assistant professor. A series of long duologues attain, at times, an almost Dostoevskian complexity. Written and directed by Krzysztof Zanussi. **786**

CINDERELLA—(1hr. 15m., '50) Walt Disney's classic animated version of the popular fairy tale. **502, 526, 550, 613, 654, 747, 777, 881, 885**

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke and Wallace Beery. Dir. George Cukor. **10**

FROM RUSSIA WITH LOVE—(1hr. 50m., '64) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz and Lotte Lenya. Dir. Terence Young. **13**

HOUSE OF WAX—(1hr. 34m., '53) In turn of the century New York, a murderer molds his victims into wax statues. In 3-D. With Vincent Price, Charles Bronson, Frank Lovejoy and Carolyn Jones. Dir. Andre de Toth. PG. **37, 70, 83, 99, 100, 116, 117, 202, 204, 221, 237, 403, 409, 432, 439, 512, 529, 553, 556, 568, 600, 637, 643, 647, 714, 742, 773, 777, 784, 788, 805, 812, 814, 824, 841, 853, 862, 875**

JOHNNY GUITAR—(1hr. 48m., '54) This oddball Western seems at times strikingly artistic and at times simply ludicrous, but it's certainly always interesting. With Joan Crawford and Sterling Hayden. Dir. Nicholas Ray. **95**

LAST METRO, THE—(2hrs. 13m., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennett, Catherine Deneuve and Gérard Depardieu. **236**

LAST PICTURE SHOW, THE—(1hr. 58m., '71) A stunningly crafted drama of sexual strivings and growing up in a stifling, lackluster Texas town in the early fifties, with astonishing acting and direction, and realistic atmosphere. With Timothy Bottoms, Cloris Leachman, Cybill Shepherd, Ellen Burstyn and Ben Johnson. Dir. Peter Bogdanovich. **4**

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. **95**

LONG DAY'S JOURNEY INTO NIGHT, A—(2hrs. 16m., '62) Absolutely first-rate adaptation of O'Neill's greatest play. Katharine Hepburn is the ravaged, drug-addicted mother; Ralph Richardson the vain father; Jason Robards Jr. the alcoholic, self-hating older son; and Dean Stockwell the quiet observer figure—O'Neill as a young man. Dir. Sidney Lumet. **4**

MCCABE AND MRS. MILLER—(2hrs., '71) Robert Altman's most satisfying film. In the cold, snowy, Northwestern frontier town, Warren Beatty's McCabe, a fantasizing entrepreneur, courts Julie Christie's Mrs. Miller, a tough madam with no thoughts of love. The loneliness of the place is palpable—the movie has a sweet mournfulness. **13**

NEW YORK, NEW YORK—(2hrs. 43m., '77) A re-cut, expanded version of Martin Scorsese's musical about a white be-bop player (Robert De Niro) and a big-band singer (Liza Minnelli). **657**

NIGHT PORTER, THE—(1hr. 50m., '75) A pretentious bit of pseudo-perversion, with Dirk Bogarde as a sadomasochistic ex-SS officer and Charlotte Rampling as his former concentration-camp prisoner and sex object. Dir. Liliana Cavani. **39**

1900—(4hrs. 5m., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghiere family. Robert De Niro and Gérard Depardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. **13**

OCTOBER—(1928) Sergei Eisenstein's (silent) historical re-creation of the turning point of the Russian Revolution, covering the European war, the Kerensky regime, and the final ten days. One of the most outstanding films ever made. **10**

PRETTY POISON—(1hr. 25m., '68) An unbalanced young man pretends to be a CIA agent and leads a high school girl into bloody and repellent events. Tuesday Weld is chilling as a pretty but monstrous girl. With Anthony Perkins, Beverly Garland and John Randolph. Dir. Noel Black. **10**

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Bachiko Kyo. Dir. Akira Kurosawa. **95**

10—(2hrs., '79) A successful L.A. pop composer (Dudley Moore) rebels against middle age by chasing after a gorgeous newlywed (Bo Derek) while his womanly girl friend (Julie Andrews) waits for him to calm down. A leisurely and often very funny slapstick comedy that both satirizes male obsessions and allows us to enjoy them. Dir. Blake Edwards. **786**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **39**

TO BE OR NOT TO BE—(1hr. 39m., '42) Ernst Lubitsch's last movie, a satire made when Nazis could still be figures of fun. Jack Benny is miscast, to say the least, as a Shakespearean actor in a Polish troupe, and the script is not up to those of Lubitsch's other movies, but the film is well worth seeing for a number of witty moments and for Carole Lombard's manic performance. **13**

WOMAN OF PARIS, A—(1hr. 25m., '23) Chaplin's silent romantic melodrama starring Edna Purviance and Adolphe Menjou was kept out of release by Chaplin for about half a century. The Victorian plot mechanics are redeemed by Chaplin's extraordinarily subtle treatment of an illicit affair, and a shimmering, ambiguous performance by Menjou. **91**

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **39**

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

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New Jersey:	(201) 332-6360
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Broadway

Previews and Openings

Thursday, February 25

LITTLE JOHNNIE JONES—Donny Osmond stars in a revival of the 1904 George M. Cohan musical about an American jockey who goes to London in 1903 to ride in the English Derby; directed by Gerald Gutierrez. With Maureen Brennan, Peter Van Norden, Jane Galloway, Ernie Sabella, Anna McNeely, Jack Bittner, and Tom Rolfing. Previews begin 2/25 prior to a 3/25 opening. Preview prices: Tues.-Sat. at 8, Sun. at 6:30, Sat. & Sun. at 2; $15-$20. After opening: Wed. at 2 & 8, Thurs. at 8, $20-$25; Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 6:30; $25-$30. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 20 min. All major credit cards.

Now Playing

AMADEUS—John Wood, Peter Firth, and Caris Corfman in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Anita Morris as the proprietress. Mon.-Thurs. at 8, Sat. at 2, $19-$25; Fri. at 8, $20-$27; Sat. at 8, $22-$29; Wed. at 2, $16.50-$21. **46th St. Theater,** 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and Peter Evans star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Sat. at 8; Wed. & Sat. at 2; Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN—Sandy Dennis, Cher, and Karen Black star in a play by Ed Graczyk, set in a small town in Texas in the mid 50s, which tells what happens there when a major film begins on-location shooting; directed by Robert Altman. With Sudie Bond, Kathy Bates, Marta Heflin, and Mark Patton. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $18-$25. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 15 min. All major credit cards.

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown rock musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, $20.50-$30; Fri. & Sat. at 8, $23.50-$35; thru 4/3. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Diane Wiest and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $13.50-$27.50; Fri. & Sat. at 8, $15-$30; thru 4/18. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A musical, just moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903). 2 hrs. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards.

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $19-$22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $21-$24. **Century,** 235 W. 46th (354-6644). 2 hrs., 10 min.

THE WEST SIDE WALTZ—Katharine Hepburn stars with Dorothy Loudon in a new play by Ernest Thompson which takes place in a once luxurious Upper West Side apartment-hotel now populated by a host of eccentrics; directed by Noel Willman. With David Margulies, Regina Baff, and Don Howard. Mon.-Sat. at 8, $20-$30; Wed. at 2, $14-$23.50; Sat. at 2, $17.50-$27.50; thru 3/13. Barrymore Theater, 243 W. 47th (246-0390). 2 hrs. Major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a *musical based on the film of the same name, with* book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

THE WORLD OF SHOLOM ALEICHEM—Jack Gilford and Joe Silver in a revival of three one-act plays, originally staged in 1953, adapted from Aleichem and I.L. Peretz stories set in Eastern Europe at the turn of the century; directed by Milton Moss. Wed. & Thurs. at 8, Sun. at 7:30, $20; Fri. & Sat. at 8, $25; Sat. at 2, Sun. at 3, $20; Wed. at 2, $17.50. **Rialto,** Broadway & 43rd (354-5247). 2 hrs., 10 min. All major credit cards.

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Fri. at 8, Sat. at 7 & 10; $24; 2/25-4/3. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

THE CARETAKER—Revival of Harold Pinter's play, starring F. Murray Abraham, Anthony Heald, and Daniel Gerroll; directed by Anthony Page. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2; $14.50-$16.50. **Stage One,** Roundabout, 333 W. 23rd (242-7800).

CHUCKY'S HUNCH—Kevin O'Connor stars in Rochelle Owens's play about an American archetype at age 50, booze-sodden and frustrated; directed by Elinor Renfield. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $10 & $12. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

CLOWNMAKER—Richard Crane's play about Nijinsky and Diaghilev and the world of the Ballets Russes. Stephen Lang stars, with Jerome Dempsey, Ann Sachs, Dennis Bacigalupi, Kevin McClarnon, Alexandra O'Karma. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th (997-1780).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE GNOSTICS—Milton Ward's play about Gnosticism through some 300 years of recorded history; directed by Alan Wynroth; with Jack Banning, Lynn Goodwin, Laura Halper, Harriet Miller, Richard Lockwood, and Michael Samreny. Wed.-Fri. at 7:30; Sat. at 7 & 10; Sun. at 4 & 7:30; $7-$9. **Actors/Directors Theater,** 410 W. 42nd (279-4200).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

LYDIE BREEZE—John Guare's play, set in Nantucket at the turn of the century, concerns a girl haunted by *her dead mother's memory;* directed by Louis Malle. With Ben Cross, Robert Joy, Cynthia Nixon, Roberta Maxwell, James Cahill, Madeleine Potter, and Josef Sommer. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. **American Place Theater,** 111 W. 46th (869-9350).

MISS JULIE—Strindberg's play, directed by Gene Feist, starring Janet Zarish, Stephen Schnetzer, and featuring Priscilla Smith. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Theater Stage Two,** 307 W. 26th (242-7800).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Carol Woods, Peggy Alston, and Frozine Jo Thomas, with music onstage by the New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions, and the whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

THE POTSDAM QUARTET—David Pinner's play about four musicians who played on and on while dictators carved up the world; directed by Jacques Levy. Wed.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $10-$12. **Lion Theater,** 422 W. 42nd (279-4200).

SHEEPSKIN, AND BOTTOM OF THE NINTH—Victor Cahn's play, directed by Victor Argo, characterizes the world of education and baseball; with Jack Hollander, Patricia Kalember, Lou Miranda, Emmett O'Sullivan-Moore, and Rochelle Parker. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $8-$10. **Prism Theater,** 31 Perry St. (344-3337).

TOMFOOLERY—A musical intravanganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. $14.95-$18.95. **Top of the Gate,** Bleecker St. & Thompson (473-7270).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Women and Children First,* all by and with Harvey Fierstein and starring Joel Crothers. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—San Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

WONDERLAND—*Margaret Keilstrup's comedy/* drama is a journey into the lives fo four people in a small town in Nebraska; directed by David Heefner. Wed.-Sun. at 8, Sat. & Sun. at 3; $9, $10; 2/24-3/21. **Hudson Guild Theater,** 441 W. 26th (760-9810).

Theater Companies

ACADEMY ARTS—Two one-acters by Agatha Christie: *The Rats* and *Afternoon at the Seaside;* directed by Robert and Bridget Cusack. 2/27 at 7:30. At 9:30 p.m., same place, 2/27, 3/5, 6, 12, 13, 19, 20, 26, 27, Tom Stoppard's *The Real Inspector Hound.* $4. **Eastside Center,** 931 First Ave. (486-1431).

AMAS REPERTORY—*The Winds of Change,* a musical about the life of Mme. Blavatsky by Franklin Tramutola, Joseph D'Agostino, and Gary Romerop directed by William Maher; with a cast of 17. Thurs.-Sat. at 7:30; Sun. at 3; $6; thru 2/28. **AMAS,** 1 E. 104th (369-8000).

CHICAGO CITY LIMITS—*Blizzard of '81,* comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Joe Pintauro's *Snow Orchid* concerns the emotional adjustment of an Italian family following the father's attempted suicide. With Peter Boyle and Olympia Dukakis; directed by Tony Giordano. From 3/3 (call for specifics); $15. **Circle Rep,** 99 Seventh Ave. South (691-3210).

CSC REPERTORY—*King Lear* in repertory with *Peer Gynt I* and *Peer Gynt II,* directed by Christopher Martin. Tues. thru Sun. (phone for specifics). **CBS, 136 E. 13th** (677-4210).

EQUITY LIBRARY THEATRE—Aristophanes 411 B.C. comedy *Lysistrata* in which women use the with*drawal of sex as a pacifist weapon; directed by Alan* Fox. Tues.-Sun. at 8; Sat. & Sun. at 2:30; thru 2/28. **Theater,** 103rd St. & Riverside Drive (663-2028).

GARRET STUDIO—Strindberg's *The Pelican,* with Helen-Jean Arthur, Florence Anglin, Karla Barker, and Robin Thomas; directed by Rosemary Hay. Thurs.-Sat. at 8:30; Sun. at 3:30; $6. **Theater,** 133 Second Ave. (242-3900).

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear,* a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Golem,* by H. Leivick, and Cyrill Tourneuy's *The Revengers' Tragedy.* Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Delmore,* an evening of two one-act plays about the life of Delmore Schwartz: *Shenandoah* by Schwartz, and *Luna Park* by Donald Margulies. Wed.-Thurs., Sat. at 8, Sun. at 2 & 7; $6, $7; thru 3/7. **Jewish Rep.,** 344 E. 14th St. (674-7200).

LA MAMA, ETC.—Maurice Blanchot's *The Madness of the Day,* performed by Ron Argelander, directed by Lawrence Sacharow. Thurs.-Sun. at 9; $5; thru 2/28. **La Mama,** 74A E. 4th St. (475-7710).

LATIN AMERICAN THEATER ENSEMBLE—Rene Ariza's *La Vuelta a la Manzana;* directed by Mario Pena. Fri. & Sat. at 8, Sun. at 6; thru 2/27 (in Spanish). **Intar 2,** 508 W. 53rd (362-9747).

MANHATTAN PUNCH LINE—Gil Schwartz's *Ferocious Kisses,* directed by Josh Mostel, about love and murder in the show business world. With Brian Rose, Harry Goz, John Monteith, Terry Layman, and Baxter Harris. Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/28. **MPL,** 260 W. 41st (921-1455).

MANHATTAN THEATER CLUB—Sybille Pearson's *Sally and Marsha,* a comedy starring Christine Baranski and Bernadette Peters as two girls who cope with loneliness in the Big Apple; directed by Lynne Meadow. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18. Downstage. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14. **Theater Four,** 424 W. 55th (246-8545).

N.Y. ART THEATER—Arnold Weinstein's *The Party,* a comedy with songs, set in an apartment in the 1950s. Wed.-Sat. at 8; thru 3/27. **N.Y. Art,** 116 E. 14th (228-1470).

THE OPEN EYE—*The Coach With the Six Insides,* based on Joyce's *Finnegan's Wake,* opens the repertory season. Wed.-Sat. at 8, Sun. at 3; $15; thru 3/7. **Theater,** 316 E. 88th (534-6363).

PLAYWRIGHTS HORIZONS—From 2/24, Christopher Durang's excellent *Sister Mary Explains It All For You,* directed by Jerry Zaks. **Westside Arts Theater,** 407 W 43rd (541-8394).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Gotthold Ephraim Lessing's *Nathan the Wise,* an 18th-century tale of religious tolerance; directed by Jerry Engelbach; starring Stan Lachow. Thru 2/28; $6. **Soho,** 19 Mercer St. (925-2588).

THE TROUPE—Andy Milligan's *Dearly Beloved.* Thurs.-Sat. at 8, Sun. at 3; $4; thru 3/14; downstairs. George Bennard Shaw's *The Philanderer, directed* by Kathy Zoumis. Thurs.-Sat. at 8, at 3; $4; thru 3/14; upstairs. **Theater,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead and avoid disappointment

ALEC WILDER: CLUES TO A LIFE—A musical evening starring Christine Andreas, D'Jamin Bartlett, Keith David, and Craig Lucas. Wed., Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7; $10. **Vineyard,** 309 E. 26th (683-0696).

ANACONDA—Juan Guerra's comedy/drama about a huge snake which menaces six people confined in a Florida museum! Fri. & Sat. at 8, Sun. at 3; $5; thru 4/4. **National Arts,** 30 Bond St. (674-9710).

THE BLONDE LEADING THE BLONDE—Stephen Holt's farce starring Lola Pashalinski and Crystal Field as twin sisters who decide to swap identities for a day; directed by John Albano. Thurs.-Sun. at 8; $4; 2/25-3/14. **Theater for the New City,** 162 Second Ave. (254-1109).

THE CHINESE VIEWING PAVILION—Gus Kaikkonen's tale about friends who did, and wished they didn't, and friends who didn't, and wished they did; directed by John Roach. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10; 3/3-7. **Actors & Directors Theater,** 410 W. 42nd (279-4200).

THE DEEDS OF ALEXANDER—David Rodriguez stars in James Young's tale of a rock 'n' roller who, due to a foolish mishap, comes to believe he is Alexander the Great; directed by Lester Malizia. Thurs.-Sat. at 8, Sun. at 7; $5; thru 3/14. **New York Theater Ensemble,** 62 E. 4th St. (477-4120).

DESIRE UNDER THE ELMS—Eugene O'Neill's play, presented by the American Stanislavski Theater; directed by Sonia Moore. Wed.-Sat. at 8, Sun. at 3; $6; thru 2/28. **Chapel Theater,** 656 Sixth Ave. (755-5120).

DOUBLE BILL—G.B. Shaw's *Village Wooing,* and Mary Burke-Kennedy's *Daughters.* Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/28. **Apple Corps Theater,** 601 W. 51st (664-8557).

DOUBLE BILL—Lanford Wilson's *Home Free,* and a new piece, *The Transformation,* by Milton Coykendall and Linda Lauter; both directed by Milton Coykendall. Fri.-Sun. at 8; $4; 2/26-3/14. **Gene Frankel Theater,** 36 W. 62nd (581-2775).

DOUBLE BILL—*Incidental Music,* words by Wayne Mahr, music by Craig Urguhart, and *Sorry Tongue* by Richard Taylor; directed by Roy Steinberg. 3/1-3 at 4 p.m. Free. **Bruno Walter Auditorium,** 111 Amsterdam Ave. (677-6151).

DOUBLE DUTCH—Marilyn Seven's drama deals with the plight on a Japanese-American family in the tense days following Pearl Harbor. With Judy Canon Ott, Peter Yoshida, and Gerri Igarashi. Thurs.-Sun. at 8, Sun. at 2; $6; 2/25-3/28. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE DREAMKEEPER SPEAKS—*The World of Langston Hughes,* a one-man performance by John S. Patterson; directed by Ernest Parham. Fri.-Sat. at 8, Sun. at 4; $4; thru 2/28. **Levitan Gallery,** 42 Grand St. (869-3981).

THE DRY MARTINI—Brooke Breslow's comedy explores some of the more crucial issues of the postwar generation. Wed.-Sat. at 8; $6; 3/3-27. **ATA Theater,** 314 W. 54th (674-0557).

FASHION—A musical comedy, by Anna Cora Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30, Sun. at 4; $5. **Nameless Theater,** 125 W. 22nd (242-9768).

FREEDOM AIN'T NO BOWL OF CHERRIES—Political musical comedy by Joan Harvey and John Amato, aiming a severe blow at the current war policy of the U.S.A. Thurs.-Sat. at 8; $4; by 4th Wall Repertory, **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

GODSPELL—A modern musical based on the Gospel According to St. Matthew by Stephen Schwartz and Michael Tebelak; directed by Susan Schulman, starring Richard Bitsko, Alex Donner, and Carolyn Dahl. Opens on 2/24, Ash Wednesday. Wed.-Sat. at 8, Sat. at 2:30; $7-$9; thru 3/6. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

HAPPY SUNSET, INC.—Manolis Korres's satire on life, love, and larceny in a retirement home. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $6; thru 2/28. In English. **Greek Theater,** 120 W. 28th (869-3530).

HIBAKUSHA: STORIES FROM HIROSHIMA—Steve Friedman's play, directed by Danny Partridge, telling of love that begins in post-war Hiroshima. With an interracial cast of six portraying 45 characters. Wed.-Sat. at 8, Sun. at 3. **St. Peter's Hall,** 336 W. 20th (242-4517).

HEAVEN MUST BE A COMPLICATED PLACE—Owa's drama focusing on the moral crisis suffered a family in 1946 after the brutal murder of their son; directed by Mikell Pinkney. Wed.-Sat. at 8, Sun. at 4; $7. **Billie Holiday Theatre,** 1368 Fulton St., Bklyn (636-0919).

LADY WINDERMERE'S FAN—Oscar Wilde's play, directed by Andres Castro. Thurs.-Sat. at 8; $5; thru 3/27. **West Side Repertory Theater,** 252 W. 81st (666-3521).

LULLABY & GOODNIGHT—Elizabeth Swados's musical stars Jossie de Guzman and Larry Marshall and is about pimps and whores. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE MAN AND THE FLY—The Puerto Rican Travelling Theater Company's production, by Jose Ruibal, starring Rip Torn and directed by Jack Gelber. In English: Wed.-Fri. at 7:30. In Spanish: Sat. & Sun. at 2:30 & 7:30; $7. P.R.T. **Theater,** 304 W. 47th (749-8474).

MEDEA—The Euripides work, directed by Philip Nolan. Fri. & Sat. at 8, Sun. at 3; $5; thru 3/7. **Fifth Ave. Playhouse,** 184 Fifth Ave. (243-8900).

NAOMI COURT—Michael Sawyer's comedy-thriller concerning an old tenement being torn down and the effect it has on the last two tenants; directed by Mark D'Alessio. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 2:30 & 5:30; $5, $6; thru 4/4. **Theater Eleven,** 16 W. 22nd (475-4975).

NO EXIT—Jean Paul Sartre's fantasy, directed by Hamid Fardjad. Thurs.-Sat. at 8; $6; 2/25-27. **Casa Italiana,** Columbia University, 1161 Amsterdam Ave. (877-9129).

OFF THE WALL STRIKES BACK!—All-new political musical comedy revue. Tues., Sun. at 9, Sat. at 11:30. 4th Wall Repertory, **Truck and Warehouse,** 79 E. 4th (254-5060).

ON FIRE—Musical, conceived and directed by Nicky Silver who performs with Gayle Tufts. Wed.-Fri. & Sun. at 8, Sat. at 8 & 10:30; $10. **Nat Horne Theater,** 440 W. 42nd (279-4200).

ONLY HUMAN—Bob Evan's play deals with relationships between a heterosexual and a homosexual couple; directed by Elliott Forrest. Thurs.-Sat. at 8; $6; thru 3/6. **Storefront Blitz,** 506 W. 42nd (244-3575).

THE OVERCOAT—An adaptation of the Nikolai Gogol short story about a poor copy clerk who becomes obsessed with the idea of having a splendid new coat. Fridays at 8, Saturdays at 1 & 3, Sundays at 3; thru 3/8; $3, $4. **Park Ave. Christian Church,** 1010 Park Ave. (288-3246).

THE PEARL UPON THE CROWN—*An Evening with Rosé,* a contemporary satirical narrative. Sun.-Wed. at 7:30; 2/28-3/17. **18th St. Playhouse,** 145 W. 18th St. (620-0014).

PHILISTINES—Maxim Gorky's first play, a scathing indictment of the ruling powers in his country, adapted and directed by Michael Landrum. Wed.-Sat. at 8, Sun. at 4; $5; thru 3/7. **Theater at St. Clement's,** 423 W. 46th (246-7277).

PIPPIN—Revival of the Roger Hirson/Steven Schwartz musical. Thurs,-Sat. at 7:30, Sat. at 3; $5; thru 3/6. **Madison Ave. Baptist Church,** 30 E. 31st (249-5924).

REQUIEM—Linda Chambers's play, along with *Stones* and *Joan,* dramatic allegories, focusing on faith, salvation, and death; directed by Bradford Mays. Wed.-Sun. at 8; $6; 2/24-3/14. **Cubiculo,** 414 W. 51st (265-2138).

RULE OF 3—Theater piece written and directed and performed by Cinday Lubar, with Niki Potter and Steve Buscemi. 2/23-28 at 8:30; $5, $7. **Performing Garage,** 33 Wooster St. (966-3651).

THE RUNNER STUMBLES—Revival of Milan Stitt's play based on an actual turn-of-the-century murder case involving a priest and a nun in a rural Michigan town; directed by Mentha Marley III. Wed.-Sun. at 8; $5; thru 2/28. **Collective Actors Theater,** 212 W. 29th (929-5218).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written , and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $10-$15. **Ridiculous Theatrical Co.,** One Sheridan Square (691-2271).

SHOP—H. Leivick's drama dealing with the lives of Jewish immigrants who worked in the garment industry's sweat shops. Sat. at 8, Sun. at 1 & 4:30; $6-$10; thru 3/14. **Folksbiene,** 123 E. 55th (755-2231).

SOME OF MY BEST FRIENDS—Lawrence Blackmore's play, directed by Frank Biancamano, that takes you from a psychiatrist's couch to a military conference room. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; thru 3/14. **Quaigh Theater,** 108 W. 43rd (221-9088).

TEASERS—A musical written by Jason Solomon and Karynne Popper, with music and lyrics by Matthew Carlton. It's set in a beauty salon and is about unwarranted pride. Wed.-Sat. at 8; $4; thru 3/13. **AMDA Studio One,** Bdway & 73rd St. (757-0213).

TRIPLE BILL—Harold Pinter's *Landscape, Silence,* and *Night;* directed by Henry Levinson. Fri., Sat. & Mon. at 8, Sun. at 4; $5; thru 3/1. **All Souls Unitarian Church,** 80th & Lexington (233-8075).

T-SHIRTS—Robert Patrick's drama about the gay generation gap. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 8; thru 3/14. **New Vic,** 219 Second Ave. (674-9414).

THE UNICORN—Michael Kimberley's play starring Hansford Rowe and Adam Redfield and directed by Norman Thomas Marshall. Fantasies of a father and son explode when the mother returns after a 25-year absence. 2/24-27 at 8; 2/28 at 3; $6. **No Smoking Playhouse,** 354 W. 45 (582-7862).

VONETTA SWEETWATER CARRIES ON—Musical with book, music, and lyrics by Johnny Brandon, about an as-yet-undiscovered star, temporarily unemployed; with a cast of five. Wed.-Sat. at 8; $5; thru 2/27. **Theater Off Park,** 28 E. 35th (679-6283).

ZASTROZZI—George Walker's melodrama set in Italy in 1893, about a battle between two opposing forces, one good, one evil. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14; thru 2/28. **Public Theater/Other Stage,** 425 Lafayette St (598-7150).

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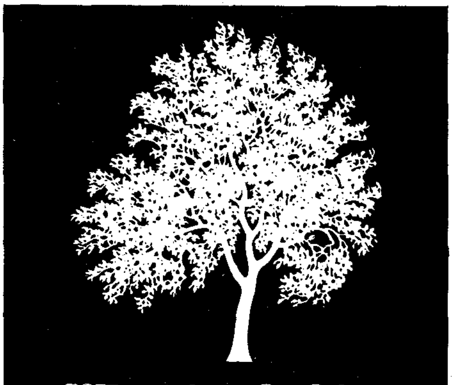
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York Magazine* will be happy to advise you.



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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

GILLES AILLAUD—Animals in odd zoo environments, thru 2/27. Gladstone, 41 W. 57th (758-6765).

NANCY ARLEN—Sculpture, thru 2/27. Stefanotti, 30 W. 57th (757-6712).

AUSTÈ—Large macabre landscapes, elongated decadent figures, thru 2/27. Hamilton, 20 W. 57th (765-5915).

LUIS CRUZ AZACETA—Self-portraits in acerbic colors, some apocalyptic, thru 2/28. Frumkin, 50 W. 57th (757-6655).

MERSAD BERBER—Romanticized, soft-focus subjects, some portraits on parchment, thru 2/27. Sutton, 29 W. 57th (888-0638).

ALLEN BLAGDEN/IRMA CAVAT—Realist portraiture, mid-Atlantic landscapes/Fruits and vegetables, cups. Thru 2/26. Kennedy, 40 W. 57th (541-9600).

JACKIE BROOKNER/JOSEPH HASKE—Bronze sculpture/Recent paintings. Thru 2/27. Oscarsson Hood, 41 W. 57th (750-8640).

CHARLOTTE BROWN—Electrostatic transfer patterns derived from textiles on cloth and handmade papers, thru 2/27. Getler/Pall, 50 W. 57th (581-2724)

MANON CLEARY—Erotic photo-realism in four oils and ten drawings, thru 2/27. Iolas-Jackson, 52 E. 57th (755-6778).

CHARLES CLOUGH—Abstract gestures in rigorous color, thru 2/27. Adler, 37 W. 57th (980-9696).

RICHARD COREY—Empathetic portraits, thru 3/5. Summit, 101 W. 57th (586-6734).

STUART DIAMOND—New painted constructions, thru 3/6. McKee, 41 E. 57th (688-5951).

JOELLYN DUESBERRY—Paintings for the first time in New York City, thru 2/27. Tatistcheff, 38 E. 57th (888-1599).

JACKIE FERRARA/WILL INSLEY—Maquettes for courtyards, wallyards, landscapes/Cross section drawings of a building. Thru 3/6. Protetch, 37 W. 57th (838-7436).

SAM FRANCIS/JEANNETTE LEROY—New monotypes done in San Francisco/Meticulous drawings of partial still lifes. Thru 2/27. Emmerich, 41. E. 57th (752-0124).

MAURICE FREEDMAN—The city, nature for 50 years, thru 2/27. Midtown, 11 E. 57th (758-1900).

TAZUKO FUJII—Planar collages using photos, oil paint, and drawing, 2/23-3/13. Viridian, 52 W. 57th (245-2882).

GERALD K. GEERLING—Drawings and prints of New York and Chicago vistas from 1927 to 1932, thru 2/27. Sumers, 50 W. 57th (541-8334).

MICHAEL GILLEN—Works, thru 3/6. Parsons, 24 W. 57th (247-7480).

DIETER JUNG—Landscapes through subtle color veils, thru 2/27. Sachs, 29 W. 57th (421-8686).

GARY KAHN—Geometric forms in painted wood and Cor-Ten steel, thru 3/20. Heidenberg, 50 W. 57th (586-3808).

RAY LEWIS—Geometric shapes in pastel and acrylic on large canvases, thru 2/27. Haber Theodore, 29 W. 57th (752-3338).

ANDREA LILIENTHAL/SALLY MARA STURMAN—Large watercolors/Still life drawings and monoprints. Thru 2/27. Markel, 50 W. 57th (581-1909).

JACQUES LIPCHITZ—Large-scale sculpture, 1927-1971, thru 2/28. Marlborough, 40 W. 57th (541-4900).

JERRY LUBENSKY—Geometric forms floating on mottled color, thru 3/20. Zarre, 41 E. 57th (752-0498).

BRUCE MONTEITH—Small environments of "native American architecture," thru 2/27. Kornblee, 20 W. 57th (586-1178).

PICASSO—Silver plates designed in the 50's and 60's, thru 3/6. Katzen, 11 E. 57th (759-6292).

MARGARET POMFRET—Architectural elements in hard-edged abstractions, 2/23-3/13. Phoenix, 30 W. 57th (245-5095).

MAN RAY—Books, portfolios, and objects, collages, photos from 1915 to 1974, thru 3/13. Zabriskie, 29 W. 57th (832-9034).

MARTIAL RAYSSE—Expressionist vignettes of French pastoral scenes, thru 2/27. Janis, 110 W. 57th (586-0110).

LARRY RIVERS—"The Continuing Interest in Abstract Art," thru 2/27. Marlborough, 40 W. 57th (541-4900).

ESMERALDA RUSPOLI—Collages by this Venetian, thru 3/6. del Re, 41 E. 57th (688-1843).

LUCAS SAMARAS—New small bronze sculpture of metamorphosizing figures and self-portraits in pastel, thru 3/20. Pace, 32 E. 57th (421-3292).

DONALD SANDSTROM—The rural American landscape in wall pieces, 2/27-3/25. Dintenfass, 50 W. 57th (581-2268).

CHARLES G. SHAW (1892-1944)—Paintings of the 30's/Large abstractions from the late 60's. Thru 3/6. Washburn, 42 E. 57th (753-0546)/113 Greene.

TOMMY SIMPSON—Wood sculpture of the rocking chair, thru 3/2. Portnoy, 56 W. 57th (757-0461).

PHILIP TSIARAS—Recent drawings of mask-like heads, triangles, and squares in a dense web of lines, thru 3/6. Jacobson/Hochman, 24 W. 57th (581-8346).

EMO VERKERK—Paintings for the first time in the US, thru 2/27. Goodman, 38 E. 57th (755-3520).

Madison Avenue and Vicinity

VICENT BIOULES—Paintings by this Frenchman, thru 2/27. Miller, 724 Fifth (246-1625).

DEBORAH BROUWER—New York City scenes, thru 3/6. Findlay, 984 Madison (249-2909). Mon.-Sat. 10-5.

REGINALD CASE/JOHN PARKS/BRUCE POLLOCK—Constructions and collages/Recent paintings/Recent sculpture. Thru 2/27. Stone, 48 E. 86th (988-6870).

MARC CHAGALL—96 etchings for Gogol's "Dead Souls," thru 2/27. AAA, 663 Fifth (755-4211).

MAUREEN CONNOR—Cane and woven straw sculpture and wall reliefs, thru 2/27. Acquavella, 18 E. 79th (734-6300).

ROBERT DE NIRO—Interiors, landscapes, still life in oils, and charcoal drawings, thru 3/13. Graham, 1014 Madison (535-5767).

STEPHEN EDLICH—Recent collages, thru 2/27. Mazoh, 13 E. 76th (737-2203).

STEPHEN DEE EDWARDS/JOHN NYGREN—"Seaforms" in glass/Glass vessels using landscape and animal imagery. Thru 2/27. Heller, 965 Madison (988-7116).

MARK FELDSTEIN/BEN VAUTIER—Black and white photos of people in chaotic urban environments/Contemporary French paintings. Thru 2/27. Castelli, 4 E. 77th (288-3202).

IGOR GALANIN—Surreal, naive paintings, thru 2/27. Aberbach, 988 Madison (988-1100).

HARMONY HAMMOND—New work, 2/23-3/20. Lerner-Heller, 956 Madison (861-9010).

DIETER JUNG—Imaginary landscapes in paint, drawings, and holograms, thru 2/27. Goethe House, 1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5

KANDINSKY—Early color woodcuts of the Munich period, 1911/Russian avant garde and European constructivists Puni, Popova, Moholy Nagy. 2/22-3/27. Carus, 872 Madison (879-4660).

KUNIYOSHI (1797-1861)—47 prints of the "Faithful Warriors," thru 3/13. Ronin, 605 Madison (688-0188).

GASTON LACHAISE—Sculpture and drawings spanning his career, 2/27-3/24. Schoelkopf, 825 Madison (879-4638).

GEORGE C. LONGFISH—Modernism and the ancient Canadian Indian traditions in large canvases, thru 3/20. P M & Stein, 903 Madison (734-3373).

ROBERT MALAVAL (1937-1980)—Patterns of the early 70's, thru 2/27. Yves Arman, 817 Madison (570-2700).

HENRI MATISSE—90 original linoleum cuts from the early 40's, thru 3/16. Goldschmidt, 1117 Madison (879-0070).

HENRY MOORE—Sculpture, drawings, graphics, thru 3/1. Guild, 1145 Madison (861-3776).

HERMAN DUDLEY MURPHY (1867-1945)—The early Whistlerian portraits, mood landscapes, and late still lifes, 2/24-4/17. Graham, 1014 Madison (535-5767).

JOSÉ GARCIA OCEJO—Romantic, sensuous lovers, nudes, fantasies, 2/23-3/13. Rolly-Michaux, 943 Madison (535-1460).

SCOTT PFAFFMAN—Large canvases depicting a sculpture in landscape, thru 3/25. Mall at CUNY, 33 W. 42nd (790-4331).

KEN PRICE—Drawings and ceramic sculpture, thru 3/3. Willard, 29 E. 72nd (744-2925).

MARIA SCOTTI—1981 drawings and paintings "drawn from the Etruscans," thru 3/13. Seigel, 29 E. 73rd (288-9200).

MARINA STERN—New England barns, thru 3/6. Forum, 1018 Madison (535-6080).

RICHARD THOMPSON—Watercolors and paintings of a mythic journey based on ancestral assumptions, thru 3/3. Knowlton, 19 E. 71st (794-9700).

GERARD TITUS-CARMEL—Six large, nine small watercolors, and etchings on the theme of horse coverings for funeral processions, thru 3/13. Fourcade, 36 E. 75th (535-3980).

BRAM VAN VELDE (1895-1981)—Amorphous abstractions in oils and gouache, thru 3/13. Lefebre, 47 E. 77th (744-3384).

DOUGLAS VOGEL—Abstract constructions, thru 2/27. Ericson, 23 E. 74th (737-6155).

JAMES ZVER—Fiberglass and paper collages, thru 2/27. Payson Weisberg, 822 Madison (249-1666).

SoHo

JOELLEN BARD/KEN GLICKFELD—Books and pads of hand-sewn canvas and paper collage/Computer graphics in which viewer participates. Thru 3/7. Pleiades, 152 Wooster (475-9658).

ANN BAVAR/ROSA SILVERMAN/CAROL UNGER—Painted steel ellipses/Small mixed media collages/Realist pencil drawings. Thru 3/7. Pindar, 127 Greene (533-4881).

CATHEY BILLAIN/DAVID NASH—Two views of nature. Thru 2/27. Meyer, 410 W. Broadway (925-3527).

ARNOLD BITTLEMAN—Delicate drawings of twisting trees, running rivers, undulating mountains, thru 3/3. Milliken, 98 Prince (966-7800).

CHRISTIAN BOLTANSKI/ANNE AND PATRICK POIRIER—Large color photos using objects related to childhood/Pagodas and pyramids in gilded wood. Thru 2/27. Sonnabend, 420 W. Broadway (966-6160).

LOUIS CANE/CLAUDE VIALLAT—Large expressionist paintings of women/Biomorphic shapes on fabric. Thru 2/27. Castelli, 420 W. Broadway (431-5160).

PAUL GOPAL CHOWDHURY/NICHOLAS VOLLEY—Large still life oils/Life size self-portraits. 2/22-3/16. Birksted, 152 Mercer (226-2196).

ROSEMARY COVE—Sculpture, thru 3/3. Ingber, 460 W. Broadway (674-0101).

EVELYN ELLWOOD—Recent large scale oil pastels, thru 2/27. Meisel, 141 Prince (677-1340).

RAFAEL FERRER—Harshly colored and distorted self-portraits, seamy nightclub, thru 3/24. Hoffman, 429 W. Broadway (966-6676).

MICHEL GERARD—Forged steel sculpture and handmade paper, thru 2/27. Hutchinson, 138 Greene (966-3066).

BARBARA GOODSTEIN—Clay sculpture from the figure, thru 3/3. Bowery, 121 Wooster (226-9543).

SAMIA A. HALABY—Portraits of lower Manhattan, 2/24-3/20. 22 Wooster (966-3517).

ANDY HALL—Nude in the city, thru 3/4. Ward-Nasse, 178 Prince (925-6951).

MICHAEL HURSON—Drawings, thru 3/6. Cooper, 155 Wooster (677-4390).

PATRICK IRELAND/JEAN-PIERRE PINCEMIN—A wall painting and related drawings/Recent paintings. Thru 2/27. Cowles, 420 W. Broadway (925-3500).

EVE JORDAN—Italian Journal in oils and sculpture, thru 3/6. Starkman, 465 W. Broadway (228-3047).

MADELEINE KAUFMAN—Strips of floral fabric overlayed with oil paint, xerox, and gold leaf, thru 3/12. Eno, 101 Wooster (226-5342).

JOHN MCCLUSKEY—Paintings, thru 2/27. Hunnings, 139 Spring (966-6942). Thurs.-Sat. 11-5.

MARIO MERZ—Paintings, thru 2/27. Sperone Westwater Fischer, 142 Greene (431-3685).

DONALD NEWMAN—Charcoal and acrylic over blown up photos, thru 2/28. Annina Nosei, 100 Prince (431-9253).

ANNE FLATEN PIXLEY—Wall constructions of hand-made paper and fir, thru 3/10. Neill, 136 Greene (925-8633).

ROTHE—Mezzotints of ballet, thru 2/27. Weston, 149 Mercer (226-4141).

JOSEPH SANTORE/MIRA SCHOR—Small abstractions in oils and ink drawings/The sea and the city in dry pigments on rice paper. Thru 3/6. Thorp, 419 W. Broadway (431-6880).

RANDALL SCHMIT—Wide, linear brushstrokes of brilliant color, thru 2/27. Cuningham, 94 Prince (966-0455).

MAXINE SCHNALL—Lyric mappings of the Australian desert, 2/23-3/14. Pleiades, 152 Wooster (475-9658).

MARY SPAIN—Distorted doll's heads, thru 2/28. Jack, 138 Prince (966-4235).

NORA SPEYER—Melancholic figures in "Expulsion," thru 3/3. Landmark, 469 Broome (966-1173).

ROBERT STRAIGHT—Constructed paintings and drawings, thru 2/27. Toll, 146 Greene (431-1788).

MICHELLE STUART—Two large wall installations based on Nazca lines in Peru, thru 2/27. Caldwell, 383 W. Broadway (966-6500).

MICHAEL TRACY—Expressionistic paintings with spiritual references, thru 3/3. Boone, 420 W. Broadway (966-2114).

SELINA TRIEFF—Co-mingling of man and animal in life-size charcoal drawings and paintings, thru 3/3. Prince Street, 121 Wooster (226-9402).

ANNA GOTH WERNER—Architectural interior spaces including some at The Metropolitan Museum, thru 3/3. First Street, 386 W. Broadway (226-9011).

JACKIE WINSOR—Recent sculpture of burnt wood, exploded cement, gauze, wire, 2/27-3/28. Cooper, 155 Wooster (674-0766).

DANIEL WITZ—Tiny bomb stickers, hummingbirds in Manhattan locations, thru 3/13. Inroads, 150 Mercer (226-6622).

JOHN T. YOUNG—Granite sculpture/Four other one-man shows. Thru 2/27. OK Harris, 383 W. Broadway (431-3600).

Other

THOMAS BANG—Wall objects of black and red wax, cast iron, powdered graphite drawings, thru 2/27. Bouckaert, 100 Hudson (925-6239).

DARIA DOROSH—Paintings, photos, chairs, 2/23-3/13. A.I.R., 63 Crosby (966-0799).

TOM DOYLE—A large white pine and red oak sculpture, thru 3/30. Hammarskjold Plaza Sculpture Garden, 866 Second (861-3115).

DAVID ELLSWORTH/RENA THOMPSON—Woodturning/New weaving. 2/26-3/17. Cooper/Lynn, 54 Seventh (691-8866). Wed.-Sat. 12-5:30.

RED GROOMS—*Ruckus Manhattan,* a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

HERA—A sculpture installation, "Family Room," thru 3/26. Women's Interart, 549 W. 52nd (246-1050). Mon.-Fri. 1-6.

LOU MYERS—Satiric drawings, cartoons, thru 4/1. International Typeface Corporation, 866 Second (371-0699). Mon.-Fri. 12-5.

HOWARD NEWMAN—Bronze sculpture and drawings, thru 3/13. Ekstrom, 417 E. 75th (988-8857).

MARJATTA PAJULA-SALVAT—Tapestries, artwear, thru 3/14. Zim-Lerner, 123 University Pl (598-4440).

DAVID RABINOWITCH—Sculptures from 1969 to 1972, 2/23-3/27. Oil & Steel, 157 Chambers (964-1567).

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

GROUP SHOWS

57th Street

BERMAN—50 W. 57th (757-7630). 38 women from NYC and Florida, thru 2/27.

DENAGY—29 W. 57th (421-3780). Works on paper by Blum, sculpture by Connell, paintings by Patterson, Thomson, thru 3/3.

DEUTSCH—20 W. 57th (765-4722). Avery, Bluemner, Bolotowsky, thru 3/3.

ESMAN—29 W. 57th (421-9490). Artists chosen by Curator Miller at MOMA from 1942 to 1963; Baziotes, Kline, Noguchi, Nevelson, Rothko, thru 3/6.

PACE—32 E. 57th (421-3237). Yoruba sculpture of West Africa, thru 3/20.

PEARL—29 W. 57th (838-6310). American figurative expressionism, 1950 to 1960 including de Kooning, Golub, Johnson, Rivers, thru 3/4.

TOUCHSTONE—29 W. 57th (826-6111). British artists Campbell, McMillan, Sly, thru 3/27.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). American masters of the 19th and 20th centuries including Avery, Cornell, Glackens, Hassam, Weber, thru 2/27.

ADLER/CASTILLO—58 E. 79th (421-9490). Russian Revolution in art by Lissitsky, Popova, Rodchenko, thru 2/27.

BORGENICHT—724 Fifth (247-2111). The Gloucester Years of Avery, Davis, Hartley, Hopper, and Sloan, thru 3/4.

DAVIDSON—43 E. 78th (734-6702). Anthony, Scherman, Komarin, Stubbing, thru 2/27.

KERR—49 E. 82nd (628-1340). Mon.-Fri. 9-5. Contemporary Americans including the Wyeths, thru 2/28.

LABOETIE—9 E. 82nd (535-4865). 20th century Europeans Balthus, Ernst, Leger, Schwitters, thru 2/27.

MARBELLA—28 E. 72nd (288-7809). 19th and early 20th century American landscapes, thru 4/20.

SALMAGUNDI CLUB—47 Fifth (255-7740). Watercolors, pastels and sculpture, thru 2/26.

STAEMPFLI—47 E. 77th (535-1919). Sculpture by members, thru 3/6.

YORK—21 E. 65th (772-9155). 19th century American landscapes by Doughty, Cropsey, Gifford, Hart, thru 2/27.

Soho

BROMM—90 W. Broadway (732-6196). Hilliard, LeGac, Stezaker, thru 3/6.

CENTRAL FALLS—478 W. Broadway (533-9481). Works on paper by Kline, Motherwell, Rivers, Wiley, Wesselman, thru 3/14.

DRAWING CENTER—137 Greene (982-5266). New American drawings by 174, thru 2/27.

JOSEF—113 Prince (475-3837). Figurative works by eight, thru 2/27.

MARINO—489 Broome (431-7888). Grossbery, Meneneely, and photos of Parisian hobos by Thayer, thru 2/27.

MEISEL—141 Prince (677-1340). Large pastels by Ellwood, gridded and superimposed images, the realist city by Yao, thru 2/27.

SHAFRAZI—163 Mercer (925-8732). Baker, Corris, Ehry, Sugivra, thru 3/13.

SOHO CENTER—114 Prince (226-1995). De Blas, De Monte, Naimo, Sotolongo, thru 3/6.

SOHO 20—99 Spring (226-4167). An environment on paper by twenty women protesting violence in the city, thru 3/3.

WHITE COLUMNS—325 Spring (924-4212). Tues.-Fri. 4-11pm, Sat., Sun. 1-11pm. Evil by Bell, Hernandez, Townsend, thru 2/28.

Other

GIBSON—205 E. 78th (772-2332). Five Frenchmen, including Arman, Vautier, thru 3/6.

GOOD COMPANY—339 Columbus at 76th (724-7244). Celebrity "lipographs," thru 2/28.

GRAFFITI: ABOVEGROUND—675 Hudson (929-8316). Graffiti on canvas and paper, thru 3/6.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Treasures of Asian Art from the Idemitsu Collection, Tokyo, thru 3/14.

JUST ABOVE MIDTOWN—178 Franklin (966-7020). "Kongo" installation by Abramson, assemblages by Parker, self-portraits by Jo Ann, thru 2/27.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Photos of selected situations by four, "Critical Perspectives," multi-disciplinary rooms, special projects by Hepper, Le Va, Thomas, thru 3/14.

SPACED—165 W. 72nd (787-6350). Architectural prints and drawings for towns, gardens, buildings from ancient to modern times, thru 3/27.

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ART

Photography

LOIS CONNER—Platinum/Palladium prints, thru 3/12. Pfeifer, 825 Madison (737-2055).

80 **PAPERS**—80 Thompson (966-1491). The Mediterranean, thru 2/28.

SANDI FELLMAN—Large format color, thru 2/27. Meyer, 410 W. Broadway (925-3527).

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Dee, Nahyny, Norwich, and surrealist impressions by Pettibone, thru 3/13.

EVELYN HOFER—Portraits, landscapes, interiors, wedding couples, thru 3/13. Witkin, 41 E. 57th (355-1461).

LES KRIMS—Idiosyncratic situations, thru 3/13. Freidus, 158 Lafayette (925-0113).

HEINRICH KÜHN—The German romantic pictorial tradition at the turn-of-the-century/The German avant-garde, 1919 to 1939 by Feininger, Moholy-Nagy, Sander. Thru 3/21. International Center of Photography, 1130 Fifth (860-1777).

RON LOHSE—Celebrity images in unusual environments, thru 2/26. Lincoln Center, 140 W. 65th (877-1800).

WERNER MANTZ—Architecture and industrial landscapes of the 20's and 30's, thru 3/6. Prakapas, 19 E. 71st (737-6066).

JOHN REUTER/W. EUGENE SMITH—Polacolor constructions/Photo essays including his children in the woods, "Spanish Village," from the 50's. Thru 2/27. Photograph, 724 Fifth (935-0700).

SETH ROFFMAN—The Southwest, thru 2/29. Nikon House, 620 Fifth (586-3907).

SY RUBIN/LARRY SIEGEL—14th street by both, thru 3/21. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-4.

ROBIN SCHWARTZ—"Naughty Bits," the erotic and the nude, thru 3/4. Photographics Unlimited, 43 W. 22nd (255-9678). Mon.-Sun. 1-7.

SEEBERGER BROTHERS—Parisians from 1905 to 1945, thru 3/12. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. til 5:30, Sat. til 1:30.

JEFF SILVERTHORNE—Nudes in subtle surreal situations, thru 2/28. Samuel, 795 Broadway (477-3839).

W. EUGENE SMITH—A retrospective, thru 3/6. Photograph, 724 Fifth (935-0700).

SUZANNE SZASZ—Children and other people/"Triptych by Connor, Gibson, Harbutt, Uzzle, thru 3/13. Neikrug, 224 E. 68th (288-7741).

ARNIE ZANE—The dance, Amsterdam portraits, thru 4/11. DTW, 219 W. 19th (691-6500).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; Sat., Sun. 10-5. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... The Art of Animal Anatomy; thru April... The Museum and the Creative Artist; thru 5/16... Evolution, Darwin and the Beagle; thru 2/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation. Humor in Japanese Prints; thru March... Of Corsets; thru May... Gordon House: contemporary printmaking, thru 4/4... Brooklyn Before the Bridge; thru 5/31.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. In Small Stages: Puppets from the Collection; thru 3/7... City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11... Architectural Fantasy and Reality; thru 5/9.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Kandinsky in Munich: 1896-1914; thru 3/21... Dan Flavin: environmental fluorescent sculpture; thru 3/14.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... 20th-Century French Drawings from the Robert Lehman Collection; thru 3/14... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000... Exhibition of Fine Bindings by Frank Mowery; thru 2/26... Twentieth Century Art: Recent Acquisitions; thru mid-March... The new Michael C. Rockefeller Wing: Primitive Art... Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; 2/25-9/25... Counterparts; 2/26-5/9. **The Cloisters,** Fort Tryon Park: Annual Cloisters Christmas display; thru 4/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. The European Garden; thru 2/27... Lewis Carroll and Alice: 1832-1982; thru 4/18... Eric Gill: 1882-1940; thru 4/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16... Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; 2/25-9/19.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Faerie-land in New York; thru 2/28... Tailored Images: New York Photographs by John Albok; thru 5/4... Dolls Magic Journey and Dolls that Traveled, thru 3/14... The Big Apple: multi-media history of New York from 1524-1982; thru '84.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... Manhattan Observed: 14 Photographers Look at New York, 1972-1981; thru 4/1... George Washington in New York State: The Revolutionary War and the Presidency; thru 5/2... MTA Photographs from the Fifth Avenue Coach Company; thru 5/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. 96 Images: From Talbot to Stieglitz; thru 3/3... Two Centenarians: Virginia Woolf and James Joyce; thru 6/30.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 4/25... Annual Juried Exhibition '82; thru 3/14... Artists from China; thru 2/28.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Selected Paintings and Sculpture Acquired since 1978; thru 4/4... Katherine Schmidt (1898-1978): A Selective View; thru 4/4... Robert Smithson: Sculpture; thru 4/18... John Cage: Scores and Prints; 2/25-5/2. **Federal Hall:** Lower Manhattan from Street to Sky; 2/24-4/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/23 at 10 & 2, 2/24 at 10: Important Chinese Jades & Snuff Bottles. On view from 2/18. 2/24 at 2:30: 20th Century Chinese Paintings. On view from 2/18. 2/24 at 2: 19th Century Drawings. On view from 2/19. 2/26 at 10 & 2: 19th Century Paintings. On view from 2/20. **East,** 219 E. 67th St. (570-4141). 2/23 at 10: Art Nouveau and Art Deco. On view from 1/18. 2/24 at 2: 19th Century Paintings. On view from 2/20. 2/25 at 2: Jewelry. On view from 2/20.

DOYLE, 175 E. 87th St. (427-2730). 2/24 at 10: By Order of the Provident Loan Society: Jewelry, Watches, *Silverware, Numismatics and Philatelics.* On view from 2/20. 2/25 at 10: 19th and 20th Century European and American Paintings.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830). 2/23 at 2: Antique and Modern Jewelry. On view from 2/20. **525 E. 72nd St.** (570-4842). 2/25 at 11: Furniture and Decorations with Silver.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 2/24 at 10:15 & 2: Fine Jewelry. On view from 2/20. 2/25 at 10:15: Important 19th Century European Paintings. On view from 2/19. 2/27 at 10:15 & 2: Important 19th Century Drawings and Watercolors. On view from 2/20. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt 9:30-1. Mon. 1-7, Tues.-Sat. 9:30-5. 2/24 at 10:15 & 2: Antiquities, Pre-Columbian, Ethnographic and Later Works of Art. On view from 2/19. 2/25 at 9:30 & 2. Sotheby's Arcade Auctions. On view from 2/20. 2/25 at 2, 2/26 at 10:15 & 2: Fine Chinese Jades, Works of Art, and Snuff Bottles. On view from 2/20. 2/27 at 2: English Furniture, Decorations and Clocks. On view from 2/20.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, February 22

CINCINNATI SYMPHONY ORCHESTRA, Michael Gielen conductor; pianist Alfred Brendel. Liszt's Piano Concerto No. 2, Mahler's Symphony No. 7. Carnegie Hall at 8. $8-$15.

AMERICAN PHILHARMONIC ORCHESTRA, Rohan Joseph conductor; pianist John Ogdon. Bruckner's Symphony No. 1, Brahms's Piano Concerto No. 1. Avery Fisher Hall at 8. $7- $17.50.

BEAUX ARTS TRIO—Haydn's Trio in d, Hob: XV, No. 23; Ives's Trio for Violin, Cello, Piano; Tchaikovsky's Trio in a, Op. 50. Merkin Concert Hall at 8. $12.

JAN OPALACH, bass. Alice Tully Hall at 8.

UN-YONG WHANG, pianist. Carnegie Recital Hall at 8.

GROUP FOR CONTEMPRARY MUSIC, with conductor Anthony Korf; trumpeter Ronald Anderson, bass Richard Frisch, violinists Benjamin Hudson, Carol Zeavin, violist Maureen Gallagher, cellist Eric Bartlett. Works of Babbitt, Wolpe. Symphony Space at 8. $5.

NEW YORK CITY BRASS, Eric Culver conductor. Works of Vaughan Williams, Byrd, Purcell, Holst. Good Shepherd-Faith Presbyterian Church, 152 W. 66th St., at 8. $4.

JACQUELINE PIERCE, mezzo-soprano, with pianist Daniel Beckwith. Songs of Schumann, including *Frauenliebe und Leben.* St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ELLEN MACLEAY, pianist. Lincoln Center Library at 4. Free.

Tuesday, February 23

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor. Mahler's Symphony No. 9. Avery Fisher Hall at 7:30. $6-$20.

MUSIC FROM MARLBORO—Debussy's *En blanc et noir* for Two Pianos; Schumann's Andante and Variations in B flat for Two Pianos, Two Cellos, and Horn; Bartók's Sonata for Two Pianos and Percussion. Alice Tully Hall at 8. $5.50-$7.25.

CHRISTIANE EDINGER, violinist/**ILANA VERED,** pianist. Works of Schumann, Mozart, Schoenberg, Franck. 92nd St. Y at 8. $6-$9.

SUSAN ROTHOLZ, flutist (N.Y. debut), with pianist Leslie Sixfin, harpist Rachel VanVoorhees, violist Steven Ansell. Works of Mozart, Bach, Jolivet, Doppler, et al. Carnegie Recital Hall at 8. $5.

BOWERY ENSEMBLE—World premieres by Newell, Thow, Mikhashoff; also works by Simon, Foss (U.S. premiere). Speaker Paul Schmidt, accordionist Guy Klusevcek, percussionist Jan Williams. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. $5.

BENNETT LERNER, pianist. *Preludes,* Book I, by Debussy. Trinity Church, Broadway at Wall St., at 12:45. Free.

BETTY MILLER, pianist. Lincoln Center Library at 4. Free.

DIANE WALSH, pianist. Graduation recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

ERROL PARKER EXPERIENCE—Jazz. Gould Student Center, Room 207. Bronx Community College, University Ave. and W. 181st St. 220-6232. at noon. Free.

Wednesday, February 24

VLADIMIR ASHKENAZY, pianist/**ITZHAK PERLMAN,** violinist/**LYNN HARRELL,** cellist. Avery Fisher Hall at 8. $10-$30.

MUSIC FROM RAVINIA—James Levine harpsichordist-pianist; soprano Kathleen Battle, mezzo-soprano Maria Ewing, tenor Philip Creech, bass Ray Still, and string ensemble. Works of Bach, Beethoven, Rossini, Schumann, Debussy. Alice Tully Hall at 7. $11.

AMERICAN SYMPHONY ORCHESTRA, Kenneth Schermerhorn conductor; pianist Hiroko Nakamura, violinist Paul Zukofsky. "Music From Japan." Works by Koyama (N.Y. premiere), Ishii (U.S. premiere), Noda (N.Y. premiere), Yashiro (U.S. premiere). Carnegie Hall at 8. $5-$20.

EDMUND BATTERSBY, pianist. Works of Mozart, Beethoven, Rachmaninoff, Szymanowski, Prokofiev. 92nd St. Y at 8. $6-$8.50.

VIRGINIA MCGANN SCHULZE, flutist, with pianist Kenneth Hopper, harpist Eva Jaslar. Carnegie Recital Hall at 8. $7.

ROGERI TRIO—Works of Luening (world premiere), Smart (N.Y. premiere), also works by Haydn, Beethoven, Castelnuovo-Tedesco. Merkin Concert Hall at 8. $6.

CONCERTINO STRING QUARTET—Federal Hall, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

DEBORAH PERERA MASSELL, soprano, with pi*anist Larissa Shneur. Student recital.* Mannes College of Music, 157 E. 74th St. (737-0700), at 8:30. Free.

ARTHUR WEISBERG, bassoonist/**ALECK KARIS,** pianist, with bassoonist Joseph Polisi. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ST. THOMAS CHOIR—Music of Allegri, Bairstow. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

JOY IN SINGING, Winifred Cecil conductor. Lincoln Center Library at 5:30. Free.

MOZARTEAN PLAYERS—A Haydn celebration. St. Ann and the Holy Trinity. Clinton and Montague Sts., Brooklyn Heights, at 8. $6.

WALTER KLAUSS, organist. Works of Bach, Buxtehude, Honegger, Langlais, Mulet. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights, at 12:30. $2 contribution.

NEW JERSEY SYMPHONY ORCHESTRA, Thomas Michalak conductor; violinist Isaac Stern. Newark Symphony Hall (201-624-3713), at 8. $6-$15. Benefit tickets: $40-$125

Thursday, February 25

NEW YORK PHILHARMONIC, Charles Dutoit, conductor; flutist Julius Baker. Haydn's Symphony No. 97, Franck's *Le chasseur maudit,* Stravinsky's 1911 *Petrouchka.* Avery Fisher Hall at 8. $6-$20. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m. $3.

ALFRED BRENDEL, pianist. Works by Mozart, Schumann, Berg, Liszt. Carnegie Hall at 8. $6-$12.50.

SPECULUM MUSICAE—Works of Babbitt, Pope (world premiere), Wolf, Gruber. Soprano Katherine Ciesinski, baritone H.K. Gruber. Alice Tully Hall at 8. $7.

RONALD SMITH, pianist. Works of Alkan, Beethoven, Chopin. Merkin Concert Hall at 8. $6.

ANDREW SCHULMAN, classical guitarist. Works of Dowland, Berkeley, Joplin, Bach, et al. Carnegie Recital Hall at 8. $5.

ARVED KURTZ, violinist, with pianist Claude Coppens. Works of Franck. Lotos Club, 5 E. 66th St., at 8:30. Free.

ROSARIO MARCIANO, pianist/**BETTY JEAN HAGEN,** violinist/**ELLEN-ZOE HASSMAN,** cellist/**PAMELA SKLAR,** flutist/**KAREN TRIPP,** mezzo-soprano. Music by Clara Schumann, Fanny Mendelssohn, Boulanger, Chaminade. Lincoln Center Library at 8. $4.50.

MOZARTEAN CHAMBER PLAYERS—Haydn program. Steven Lubin, fortepianist. Cathedral of St. John the Divine St. James Chapel, Amsterdam Ave. and 112th St. (749-6600), at 8. $10.

JAMES EMERY, guitarist-composer, with ensemble. Inroads, 150 Mercer St. (226-6622), at 10. $5.

GREGORY D'AGOSTINO, organist. Works of Bach, Widor, Heiller. St. Paul's Chapel, Columbia, Broadway and 116th St., at noon. Free.

DAVID S. MACFARLANE, organist. Grace Church, Broadway and E. 10th St. (254-2003), at 12:30. Free.

ALLEMANDE WIND QUINTET—Works of Danzi, Bozza, Ravel's *Le Tombeau de Couperin.* St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BARGEMUSIC CHAMBER PLAYERS—Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

BRONX ARTS ENSEMBLE, conducted by Robert Rogers. Mozart wind octets. Fordham U., Bronx Rose Hill campus (548-4445), at 10:30 a.m. Free.

Friday, February 26

NEW YORK PHILHARMONIC—At 2. See 2/25 for program.

JUPITER SYMPHONY CHAMBER PLAYERS, Jens Nygaard conductor, violinist Cho-Liang Lin, other artists. Mozart program, including sonatas, *Four Early Songs, Four Early Pieces,* and Serenade K. 361. Metropolitan Museum at 8. $8.

PAUL WINTER CONSORT/PE DE BOI—Carnival, with Brazilian music, including processions. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (662-2133), at 8. Benefit for Save the Children and Living Music. $7-$50.

SHIRLEY RHOADS, pianist. Works of Schumann, Liszt, Bernstein, Perle, Chopin. CUNY Graduate Center, W. 43rd St. west of Fifth Ave., 3rd floor, at 8. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

KATHLEEN ASHLEY, pianist. Carnegie Recital Hall at 8.

JACQUELINE HELIN, pianist. Lincoln Center Library at 4. Free.

LARRY WOODARD, pianist. Classical to contemporary selections. Citicorp Atrium at 6. Free.

GARY U.S. BONDS—NYU Loeb Student Center, 566 La Guardia Pl. (598-3757), at 8. $7.

ADAMANT CHAMBER ENSEMBLE/SPADEMAN AND THE SPADETTES—Works by Bach, Beethoven, Mendelssohn, plus country-and-western and a square dance. Grace Church, Hicks and Joralemon Sts., Brooklyn Heights (858-2390), at 7:30. $10, children $5.

JACK HYATT, trumpeter/**JOHN SCHUDER,** organist. Lehman College, Bedford Park Blvd. West, Bronx (960-8211), at noon. Free.

LENEIDA CRAWFORD, mezzo-soprano. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MOZARTEAN PLAYERS—Haydn program. Christ Church, 152nd St. and Henry Hudson Pkwy., Riverdale, Bronx, at 8. $6.

DOC CHEATHAM, trumpeter. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

GURCELL HENRY, soprano/**JOHN WRIGHT,** baritone/**FLOYD SHARP,** pianist. Operetta and musical-theater songs. Rae Metzger Concert Social (749-5464), at 8:30. $7. Vanderbilt Y, 224 E. 47th.

Saturday, February 27

NEW YORK CHORAL SOCIETY, Robert DeCormier conductor; soprano Cynthia Clarey, mezzo-soprano Shirley Close, tenor Douglas Perry, bass Andrew Wentzel. Beethoven's *Mass* in C; Thompson's *Frostiana;* Bernstein's *Chichester Psalms.* Carnegie Hall at 8. $4-$12.

CONTINUUM, Joel Sachs pianist-conductor; soprano Sheila Schonbrun, flutist Jayn Rosenfeld, violinist Marilyn Dubow, pianist Cheryl Seltzer. "Eastward Ho! America's Composers Encounter the Orient." Works by Cowell, McPhee, Powell, Harrison, Corner, Druckman, Gaston (N.Y. premiere). Alice Tully Hall at 8. $5, $7.

MICHELE BOUCHER, soprano, with pianist Margo Garrett. Works of Bellini, Donizetti, Chausson, Brahms, et al. Merkin Concert Hall at 8. $6.

PAUL WINTER CONSORT—See 2/26.

GISELA HOLLANDER, soprano, with pianist Walter Moore. Carnegie Recital Hall at 5:45.

THOMAS J. WEGREN, pianist. Carnegie Recital Hall at 8:30.

IDA KAVAFIAN, violinist/**JEFFREY SWANN,** pianist. Center for Inter-American Relations, 680 Park Ave. at 68th St. (753-5200), at 8. Free.

FLORILEGIUM CHAMBER CHOIR AND ORCHESTRA, Jo Ann Rice conductor; soprano Bernadette Fiorella, countertenor Drew Minter, tenor Shawn Norton, bass Joseph Duchac. Handel's *Joshua.* Gustavus Adolphus Lutheran Church, 155 E. 22nd St., at 2. $5 donation.

RICHARD WALTON SWINGS HOLLYWOOD, with Francesca Smith. Singers Forum, 137 Fifth Ave. (228-8426), at 7:30. $5.

DEBORAH THOMAS, vocalist. Lincoln Center Library at 2:30. Free.

VINNIE KNIGHT/RENAISSANCE JAZZ QUARTET—Citicorp Atrium at 8. Free.

GRIGORIS MANINAKIS, ELLY PASPALAS, with George Vikos and Evangelos Fampas. Rebetika Music of Greece. Alternative Museum, 17 White St. (966-4444), at 8. $5.

CONCERTINO STRING QUARTET—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

THE ROMEROS, classic-guitar quartet. Queens College, LIE and Kissena Blvd. (793-8080), at 8:30. $6-$8.

DAVIS BROOKS, violinist/**JUDY LACK,** violist/ **JOHN PETERS,** pianist/**TALIA MOORE,** cellist/ **REBECCA KRAUS,** French-hornist. Duos, trios, quartets by Mozart, Brahms, Ravel. Phyllis Lynd's Concert Party (877-8233). Hotel Lexington, Empire Room, Lexington Ave. and 48th St., at 8:30. $7.

TRIO VAGHEZZA—Rae Metzger Concert Social (749-5464). Vanderbilt Y, 224 E. 47th St., at 7:45; music at 8:30. $7.

PHILARMONIA VIRTUOSI, Jean-Pierre Rampal, flutist-conductor; harpist Marielle Nordmann. Works of Stamitz, Mozart, Boieldieu, Handel. Theater A, SUNY, Purchase, N.Y. (203-637-9454), at 8. $12.50, $15.

WESTCHESTER SYMPHONY ORCHESTRA, Lyndon Woodside conductor; Westchester Choral Society. Dvorak's Symphony No. 7, Haydn's Symphony No. 88, choral works by Fauré, Bruckner's *Te Deum.* Harrison H.S. (914-472-3595), at 8:30. $8.

Sunday, February 28

PHILHARMONIA VIRTUOSI—Avery Fisher Hall at 8. See 2/27 for program. $7.50-$15.

BELLA DAVIDOVICH, pianist. Works of Mozart, Beethoven, Brahms, Chopin. Carnegie Hall at 3. $6-$12.50.

FREDERICA VON STADE, mezzo-soprano. Alice Tully Hall at 3. $11.

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman violinist-conductor; violinist Itzhak Perlman. Mozart's *Serenata Notturna* in D, K. 239; Concertone in C for Two Violins; Violin Concerto No. 4; *Serenade* No. 5. Avery Fisher Hall at 3. Sold out.

JOSEPH FUCHS, violinist, with pianist Katsurako Mikami. Works of Tartini, Persichetti, Beethoven, Bach, Bazzini, Mozart, Ernst. 92nd St. Y at 8. $6-$10.

RICHARD KILLMER, oboist/**K. DAVID VAN HOESEN,** bassoonist/**MARTHA STRONGIN KATZ,** violist/**ROBERT FREEMAN,** pianist. Works of Elliot, Saint-Saëns, Tansman, Loeffler, Dutilleux, Poulenc. Alice Tully Hall at 8. $7.

ALEX OGLE, flutist (N.Y. recital debut), with assisting artists. Works of Bach, Davies, Messiaen, Foote, Honegger. Merkin Concert Hall at 2. $5.

BARBARA AND GERHARDT SUHRSTEDT, duo pianists. Works of Warlock, Mozart, Schubert, Mendelssohn, Debussy, Gershwin. Merkin Concert Hall at 8. $6.

LAUREL ZUCKER, flutist, with other artists. Faculty recital. Hebrew Arts School, Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 3. Free.

INTERNATIONAL STRING QUARTET—Quartets by Kodaly, Brahms, Debussy. Carnegie Recital Hall at 8:30. $6.

JUDITH ALSTADER, pianist. Carnegie Recital Hall at 2:15. $7.

CARMEN BEJARANO, soprano, with dancer Carmen Rubio, in zarzuela selections. CAMI Hall, 165 W. 57th St. (989-7817), at 2:30. $10.

ROBERT BONFIGLIO, classical-harmonica player, with strings. The Dairy, Central Park west of the Zoo at 65th St, off Fifth Ave. (397-3156), at noon. Free.

MARY LYNN MAISCOTT, singer-songwriter, with guitar and piano. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

MANHATTAN WOODWIND QUINTET—Citicorp Atrium at 1. Free.

MUSIC LIVE—See 2/23.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 2/25.

BARBARA COOK, singer of songs. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 7. $8-$12.

CONCERTIUM—Chamber music for strings and clarinet by Haydn, Prokofiev, Brahms. Lehman College Theater, Bedford Park Blvd. West, Bronx (960-8833), at 3. Free.

JULIUS GROSSMAN ORCHESTRA, with violinist Connie Heard. Works of Chopin, Holst, Mozart, Vivaldi, Wolf-Ferrari. Workmen's Circle Auditorium, 3155 Grace Ave., Bronx, at 2. Free.

CREMONA STRING QUARTET, with cellist Alexander Kouguell, violist Arthur Granick. Works of Schubert, Schoenberg. Wave Hill, 249th St. and Independence Ave., Bronx-Riverdale, at 3. Sold out.

CONCERTS IN CHURCHES—Choral Society and soloists, Frank C. Smith director. Mozart's *Requiem.* Grace, Broadway and 10th St., at 4. Donation. . . "Uptown and Down," classical and pop arias and songs by church soloists. Lafayette Ave. Presbyterian, 85 S. Oxford St., Brooklyn, at 2. $3. . . Marilyn Mason, organist. Works by Bach, Messiaen, Roger-Ducasse. Riverside Church, the Drive at 122nd St., at 2:30. Free. . . Choir and soloists, Jack H. Ossewaarde, director. Mozart's *Requiem* in d. St. Bartholomew's, Park Ave. at 51st St., at 4. $3. . . St. Ignatius, West End Ave. at 87th St. At 4: Res Musica. Works of Ravel, Fauré, Debussy; $5. At 8: flutist Andrew Bolotowsky, pianist Beverly Rosenstock-Thomson, cellist Carol Browning. Works of Schumann, Donizetti, J.C. Bach; $5. . . Il Pomo d'Oro. Baroque music by Purcell, Mouret, et al. St. John's in the Village, Waverly Pl. and 11th St., at 3. Donation. . . Lola Dunn, with pianist James Weidman. Jazz. St. Peter's, Lexington Ave. and 54th St., at 7. Free. . . St. Thomas, Fifth Ave. and 53rd St. At 4: music of Farrant, Barnard, sung by the choir; offering. At 5:15: organist Robert Lebhar; free.

Opera

New York City Opera
At the New York State Theater

OPENING NIGHT, FEB. 24, thru 5/2. 2/24 at 8: Concert performance of Wagner's *Die Feen,* de Almeida conducting; with Daner, Anderson, Norskog, Gutknecht, Curry, Alexander, Eichorn, Clark, Burchinal, Martinovich, Eckhoff. 2/26 at 8: Verdi's *La Traviata,* Salesky conducting; with Soviero, Evans, Fredricks. 2/27 at 2: Bizet's *Carmen,* Pallo conducting; with Forst, Christos, Calleo, Embree. 2/27 at 8: Puccini's *La Bohème,* Somogi conducting; with Myers, Nielsen, Hadley, Long, Martinovich, McFarland, Yule. 2/28 at 1: *La Traviata;* same as 2/26. 2/28 at 7: Mozart's *Le Nozze di Figaro.* Pallo conducting; with Vaness, Hynes, Pelle, Ramey, Stone, Sullivan, Green.

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 2/22 at 8: Puccini's *La Bohème,* Levine conducting; with Zylis-Gara, Migenes-Johnson, Domingo, Ellis, Robbins, Sereni, Capecchi. 2/23 at 8: Mozart's *Così fan tutte,* Levine conducting; with Lorengar, Ewing, Battle, Rendall, Carlson, Gramm. 2/24 at 8: Rossini's *Il Barbiere di Siviglia,* Davis conducting; with Horne, Elvira, Blake, Dara, Berberian, Di Franco. 2/25 at 8: *La Bohème;* same as 2/22, except Ciannella for Domingo. 2/26 at 8: Verdi's *Il Trovatore,* Conlon conducting; with Cruz-Romo, Dunn, Mauro, Quilico, Cheek. 2/27 at 2: *Così fan tutte,* same as 2/23 (broadcast on WQXR). 2/27 at 8: *Il Barbiere di Siviglia;* same as 2/24.

TATIANA TROYANOS, PLACIDO DOMINGO, with James Levine and the Metropolitan Opera Orchestra in a concert of operatic excerpts. Metropolitan Opera House, 2/28 at 8. $40-$100.

Other

THE TAMING OF THE SHREW, by Hermann Goetz. John Brownlee Opera Theatre. Bruce Ferden conducting, directed by Lou Galtiero. Manhattan School of Music, Broadway and 122nd St. (749-2802). 2/25, 2/27 at 8; 2/28 at 2:30. $4, $5.

MONTEZUMA, by Roger Sessions. Juilliard American Opera Center. Frederik Prausnitz conducting; Ian Strasfogel director. Juilliard Theater, 155 W. 65th St. (874-7515). 2/21 at 3; 2/23 at 8. $4, $5.

THE VOICE OF ARIADNE, by Thea Musgrave. New production by Chamber Opera Theatre of N.Y. Marymount Manhattan Theater, 221 E. 71st St. (737-9611). 2/24 at 8, 2/28 at 3, $15. 2/26 at 8, $20.

THREE WORKS BY MICHAEL WARD—*Photograph,* text by Gertrude Stein; *Songs of the City,* text by Bertolt Brecht; Personals, to ads in *The Village Voice.* Golden Fleece Ltd., Theater 22, 54 W. 22nd St. (691-6105). 2/26, 2/27 at 7 and 9:30; 2/28 at 3 and 8. $5.

ANDREA CHENIER, by Giordano. Amato Opera, 319 Bowery at 2nd St. (228-8200). 2/27, 3/6, 3/13, 3/20 at 7:30. 2/28, 3/7, 3/14, 3/21 at 2:30. $7.

RIDERS TO THE SEA, by Vaughan Williams, and **GIANNI SCHICCHI,** by Puccini. Opera Ensemble of N.Y. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 2/24, 2/26 at 8; 2/28 at 3: $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 2/24-3/7: Gilbert and Sullivan's *The Grand Duke.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

Dance

GERI ATWOOD AND DANCERS—*Peony Park,* a new work, is an abstraction of memories, with music by Phillip Johnston, who also provides accompaniment with his soprano saxophone. Dance Elements, 16 Greene St. (431-8296). 2/25-27 at 8. $4.

MARIA BENITEZ SPANISH COMPANY—Traditional dance as part of Dancelebration '82. Theater in the Park, Flushing Meadow/Corona Park (592-5700). 2/27 at 8. $7.50.

CHUCK DAVIS GROUP—Two dancers, two drummers. Influence of African dance on American dance. Synod Hall, St. John the Divine, Amsterdam Ave. and 110th St., at 12:30. Demonstration for youngsters.

ISADORA DUNCAN COMMEMORATIVE DANCE COMPANY—Selections from the Duncan repertory, *Schmidt Waltzes, Impressions of Russia.* Symphony Space (864-1414), 2/28 at 8. $8.

RACHEL HARMS DANCE COMPANY—Premiere of a work set to a commissioned score by Brooks Williams, and a guest appearance by Gregory Mitchell of the Eliot Feld Ballet are highlights. Emanu-el Midtown Y Dance Center, 344 E. 14th (673-2207). 2/27, 28 at 8. $5.

JUNKO KIKUCHI—Two works of her own performed by her, Christine Philion, and Takako Takase. Japan House, 333 E. 47th St. (832-1155). 2/27 at 8. $5.

METROPOLITAN OPERA BALLET—23-member company presents the premiere of Jean-Pierre Bonnefous's *Three Overtures,* and works by Norbert Vesak, Benjamin Harkavy, Sergeyev/Hans Meister, and Antony Tudor. Aaron Davis Hall, City College, 134th and Convent Avenue (690-4100). 2/26, 27 at 8; 2/28 at 3. $4.

RIVERSIDE DANCE FESTIVAL—2/24, 26 at 8, 2/28 at 2: Dancemakers, a Toronto group performing *When Evening Spreads Itself Against the Sky, Cuts,* and *Spiral.* . . 2/25, 27, 28, at 8: Billy Siegenfeld & Dancers perform *May Fly, Streel, Allemande,* and *Quartz Contentment.* Riverside Church, the Drive at 120th St. (864-2929). $5.50.

JANE SETTEDUCATO AND JOSEPHINE PIZZINO—New Wave dancing with a permanent twist, using rock 'n' roll as an inspiration. Merce Cunningham Studio, 463 West St. (255-5210). 2/25-27 at 8.

JIM SELF—2/25-27 at 8, 2/28 at 3, 3/1 at 8. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). $5.

1000 YEARS OF JAZZ & TAP—Extravaganza with a performing group offering syncopation and swing from the "roaring twenties." Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (780-5291). 2/27 at 8, 2/28 at 2. $7, $8.

WENDY PERRON IN CONCERT—*A Story: Impossible To Tell.* P.S. 122, First Ave. at 9th (925-5619). 2/26, 27, 28 at 9. $4.

OTHER EVENTS

Happenings

THE WORD MAY BE "RESTORATION," or "preservation," or just plain "help!," but the thought behind all these is the same: "Save our City Treasures." A citizens' forum on saving the community house and garden space of St. Bartholomew's Church is open to all, 2/23 at 6, Donnell Public Library, 20 W. 53rd St. The Victorian Society hosts, and a panel of five knowledgeable speakers will investigate many problems involved, from the legal nit-grit to the purely aesthetic. It's free... "Landmarks That Aren't: Manhattan's Unprotected Treasures" is a photo exhibit by Cervin Robinson at the Urban Center, Madison Ave. and 51st St., thru 3/11. Such city buildings as the Waldorf-Astoria, Rockefeller Center, and the Woolworth are shown as examples of places not designated as landmarks and therefore in the path of the wreckers' ball. Remember the Biltmore? Mon.-Sat., 11-5... Another photographic exhibit, on thru March, is up at the Dairy, in Central Park west of the Zoo at 65th St. off Fifth Ave. This one shows the restoration of such historic cast-iron Park structures as the Ladies Pavilion and the Bow Bridge. You'll find drawings, documents, old and new photos. Tues.-Sun., 10-4:30.

EMPIRE CAT CLUB SHOW—The annual big chance for feline glamour-pusses to strut their four-legged stuff. This year, 600 cats and more than 20 breeds will do their owners and handlers proud, and then it's up to the judges to choose among exotic entries, household favorites, and such rarities as Scottish Folds, Somalis, and earless and tailless wonders. Madison Square Garden Rotunda (564-4400). 2/27, 10-7; 2/28, 10-6. Best of Best judging is around 5 on Sun. $4.50; seniors, children, $2.50.

MORE THOUGHTS ON ART AND CRAFT—Glassmasters Guild, Sixth Ave. and 19th St., is celebrating Victoriana Day on 2/27. That's when an exhibit of stained-glass designs by author-artist Ed Sibbett will open, to run thru 3/27. On Sat., noon-3, demonstrations will feature his designs, and he will be there to talk about his craft... Tal Streeter is a lofty name among kite-makers and flyers, and you can hear him 2/28 at 2:30, at the 92nd St. Y, with a slide lecture on his craft. $3.75. And if your own ambitions are lofty, then take a workshop with Mr. Streeter, 10-1 the same day; $20... Carpet restorer Pat Konecky will talk about that skill, 2/25 at Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. $5 to learn all.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

THE ARTS AND CAUSES go often hand in hand. On the scene this week: One can have dinner with André Gregory, listen to Byron Janis play Chopin, watch *Wallace Shawn* have dinner with André Gregory—all at Xenon, and all to help pay the medical-treatment costs of Jacek Zmyslowski, a member of Jerzy Grotowski's Polish Laboratorium Theatre and a leading force in the world of international theater. Date is 2/28, with Mr. Janis playing at 6:30, a screening of Louis Malle's *My Dinner with André* at 7:30, and dancing with supper from 10 on. $50-$500 (phone 580-9124 to reserve)... Political Art Documentation/Distribution, the progressive-artists' resource-and-network organization, is staging the February 26th Movement on two days, 2/26-27, to call attention to and talk about its aims, and coinciding with the College Art Association Conference and the exhibits all over town sponsored by the Women's Caucus for Art. Fri., there'll be supper and a panel, at 8. Sat., panels at 1 and 3:30, displays all day, and entertainment at night. At Martin Luther King Jr. Labor Center, 310 W. 43rd St. $20 pays for all events, and you can buy at the door... The Veterans Ensemble Theatre Co. and Veterans Outreach Center wind up their "12 Days in February Festival" 2/26 at 8, with readings of poetry by Vietnam veterans, and 2/27 at 8, with a screening of Burt Lancaster's film *Go Tell the Spartans.* Events are at 314 W. 54th St., second-floor theater. (977-4217 for ticket data).

CENTRAL PARK TOUR—2/28 at 2: "Legends of the Land," the forests and Wetlands of the Northern End. Meet at 105th St. and Fifth Ave. Free.

WRITERS ON WORDS—Pulitzer Prize poet and art critic John Ashbery will speak 2/24 at 5:30, in CUNY's "Poetry, Poetics, and Philosophy" series. Graduate Center, 33 W. 42nd St. Free... Playwright Ed Bullins talks at Bronx Community College, CUNY, University Ave. and 181st St., 2/22 and 2/24 at 3, in connection with Black History Month. In Tech Two Bldg., Room 331, and free... Albert G. Miller, author of *Mark Twain in Love,* will talk about the book 2/28 at 2:30, at an open meeting of the Mark Twain Assoc., Gallery Recital Hall, 15 E. 65th St. It's a "family performance," and includes "Lillian Russell in Concert," with Elaine Kuracina and pianist Mary Lou Muratori. $5 for non-members.

GEMS AND MINERALS SHOW—Rock crystals, jewelry, natural-rock rarities, faceted gems will be displayed by about 50 dealers and wholesalers. Also, some lectures on stone-cutting and demonstrations of lapidary skills. Statler Hotel, Seventh Ave. and 33rd St. 2/26, 2/27, 10-9; 2/28, 10-6. $2.50, children under 12 free.

ANTIQUES AND COLLECTIBLES—Baseball and other sports nuts will find *their* mecca at an annual show/sale. Proceeds benefit Deborah Hospital, and it's at Golden Gate Motor Inn, 3867 Shore Pkwy., Brooklyn. 2/27, 9-5:30; 2/28, 9-5. Adults $2, children under 10, $1. There'll be an auction of coveted memorabilia at 5:30 Sat... Up in Connecticut, if you feel like a drive, an antiques show is on at the First Congregational Church of Old Greenwich, Conn. 2/26, 11-9; 2/27, 11-5. Donation, $2.50. On Sat., Margaret R. Lorini will appraise your own pet antique... Don't forget to wish a happy new year to your friends in Tibet. Then celebrate right here, at the Tibet Center, 114 E. 28th St. (684-8245). 2/27, 11-6, there'll be a bazaar showing and selling Tibetan crafts, arts, *antiques, clothing, books, jewelry, and more.* Admission is 50 cents. On New Year's Day, 2/24, the center will hold an open house, 7-9, featuring Tibetan tea flavored with butter and salt. Eggnog it's not, but have a good time anyhow.

Sports

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 2/26 at 8:05, vs. Wichita.

HOCKEY—**Rangers,** Madison Square Garden (564-4400), $8, $11. 2/24 at 7:35, vs. Chicago. 2/28 at 7:35, vs. Pittsburgh... **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100), $12-$18. 2/23 at 8:05, vs. Chicago. 2/25 at 8:05, vs. Pittsburgh. 2/27 at 8:05, vs. Quebec.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 2/23 at 7:35, vs. Milwaukee. 2/27 at 8:05, vs. Portland.

BOXING—Golden Gloves amateur tournament. Preliminary rounds, 2/24-25, at 8 p.m. Felt Forum (564-4400). $5, $6.50.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2.

Children

PAPER BAG PLAYERS, in "I Won't Take a Bath!" Town Hall, 123 W. 43rd St. (840-2824). Thru 3/7; Sat. at 1, Sun. at 1 and 3. $7.

BUGS BUNNY IN SPACE—*A live musical.* Felt Forum (564-4400). 2/27 at 11, 2, 5:30; 2/28 at 1 and 4. $5.50, $7.

THE MUSICIANS OF BREMEN, by Alfred Balkin. Children's Musical Theater, Third St. Music School Settlement, 235 E. 11th St. (777-3240). 2/27, 3/6 at 8; 2/28, 3/6, 3/7 at 3. 75 cents; adults, $2.

WOODY WOODPECKER'S 40TH-BIRTHDAY BASH—Cartoon festival and grab bag. FAO Schwarz, Fifth Ave. and 58th St., 2nd floor (944-6400). Mon.-Fri. at 2 and 4, thru 3/5. Free. Reservations.

CINDERELLA—At Jan Hus Playhouse, 351 E. 74th St. (772-9180). 2/28, at 1 and 2:30. $3.

THE ALICE-IN-WONDERLAND GAME, musical with audience participation. On Stage, Children!, at Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 1:30 and 3:30. $2.50, adults $3.50.

PUSS IN BOOTS—Lea Wallace Puppets. Gramercy Puppet Theater, Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). Sat. at 2. $2.50.

DOODLEBUG PICNIC, a musical. Heights Players, 26 Willow Pl., Brooklyn (237-2752). Sat., Sun. at 2. $2.

ADVENTURES IN STAR WORLDS—Nicolo Marionettes. New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. $3.50. Res. necessary.

CINDERELLA—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. at 2. $2.

THE THREE BEARS, by Penny Jones & Co. Puppets. Greenwich House Music School, 46 Barrow St. (924-4589). Sun. at 1:30 and 3. $3. Reserve.

RUMPELSTILTSKIN—Nicolo Marionettes, at New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. $3.50 (reservations a must).

ALICE MAY'S PUPPETS, in "The Mouse House," *plus "Marionette Ballet." Origami* Center, 31 Union Square West (255-0469). Sun. at 2. $2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. $3; adults $5.

LITTLE PEOPLE'S THEATER CO.—"Goldilocks," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 2/27 at 1:30: "Jack and the Beanstalk," by Big Apple Puppet Theater. $2... At 2:40, Please Touch demonstration; $1... 2/28 at 3: "With Strings Attached," the Story Concert Players in "The Snow Maiden" and "Noah's Ark." $2.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. 2/27: "Hansel and Gretel" and "The Brave Little Tailor," with Rod Young Puppet Theater. Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $2.50.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

CORY THE CLOWN AND GANDOLPH THE WIZARD—Puppets and unicycles. Albee Square Mall, 1 DeKalb Ave., Brooklyn. 2/27 at 11. Free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be accompanied by a child).

CHILDREN'S "NIGHTCLUB" REVUES—**"Youngstars,"** a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover... **"The Early Show,"** performed by children ages 7-15. At The Fives, 555 W. 57th. St. (757-4303). Sat. at 2 for brunch, show at 3. $4 minimum, $4 cover.

PENNY JONES & CO. PUPPETS—Music, games, rhymes, stories. Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). 2/27 at 1:30. $2; adults $4.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime... 2/27 at 1:30: Chess people William Lombardy and Bette Marshall, with chess for children; demonstration of how to learn.

THE GREAT HOUDINI—At Francis Lewis High School, 58-20 Utopia Pkwy., Flushing. 2/27 at 2:30. $2. Note: No pre-schoolers, please.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... New exhibit: Grid Art, works on paper by Bendiner, Kiok-Kamrass, Fradera... 2/27 at 1:30 and 3: Animation workshops... 2/28: "To Catch an Image," a theatrical workshop.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/26, 27, Bob Cunningham Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 2/23-28, Buddy DeFranco Quartet. 3/2-14, Clark Terry Quartet. AE, MC, V.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 2/22, Nadia Reisfeld. 2/24, Paulette Boucher; John Rubin. 2/26, Ken Kleinpeter. 2/27, Mikki Milone; Luke Ryan. 3/1, Ernest McCarthy. AE, CB, DC, MC, V.

CODY'S—16th St. & Sixth Ave., 620-0377. 2/23, 26, Johnny Jake Band. 2/24, High Time. 2/25, Cafe Ole.' 2/27, Soozie & High In The Saddle. AE, V.

THE COOKERY—University Pl. at 8th St., 674-4450. Sun., singer pianist Arthur Siegel. 2/22-3/20, legendary "street singer" Arthur Tracy, Mon.-Sat. at 9 & 11. MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 2/25, Steve Uhrick and Steve Garcia. 2/27, Laughing Hands. 2/28, Danny Kalb; Bob Zaidman & Ari Eisinger. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 2/28, Wayne Andre Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/23-28, jazz drummer Art Blakey & The Jazz Messengers, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—Bleecker St. at Broadway, 254-3130. Small room with a restaurant upstairs. 2/22, Godhead. 2/23, The Pictures. 2/24, The Magnets. 2/25, Candy Apple. 2/26, Reggae Night. 2/27, The Bounce. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 2/25, Kevin Burke; Michael O'Domhnaill; Mick Hanley. 2/27, The Harp Band. 2/28, The Bank; Manster. Shows at 9:30 & 11. No credit cards.

THE GREAT GILDERSLEEVES—331 Bowery, 533-3940. Open seven days a week 9-4. 2/22, The Seizures. 2/23, The Tapes. 2/24, Alliance. 2/25, Lazy Holly. 2/26, Dina Regine. 2/27, The Secrets. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 2/22, Bob Cunningham and Bross Townsend. 2/23-27, Dakota Staton. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 2/23-3/6, Andre de Shields with Freida Ann Williams and Marlene Danielle. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with pianist Bob Curtis. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 2/26,27, Mania All-Stars with Mike Morgenstern, Hilton Ruiz, Mike Fleming, Walter Perkins. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 2/23-27, pianist Don Friedman with Harvey Swartz on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 2/22, 23, John Scofield Trio with Steve Swallow and Adam Nussbaum. 2/24-27, Air-Henry Threadgill, Fred Hopkins & Steve McCall. 2/28, Beaver Harris and Don Pullen Big Band. 3/1,2, Dick Sudhalter & Daryl Sherman Quartet. AE, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 2/27, Johnnie Ray sings Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. 3/1-27, Mel Tormé returns. AE, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band with Sunny Gale. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 2/22, Hooks. 2/23, Drive-Ins. 2/25, Pablo Moses; Mighty Diamonds. 2/26, 27, Wilko Johnson; Solid Senders; Blockheads. 3/1, Rockats. 3/2, Moonbeam; Lordz. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 2/23, Rodney Jones. 2/24, Chin Suzuki with Dave Liebman. 2/25, Janet Lawson with Roger Rosenberg, Jimmy Madison, Bill O'Connell, Ratzo Harris. 2/28, Jorge Dalto. Music at 9:30, 11:30. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/23, Jim Matthews. 2/24, Ron Eliran. 2/25, Lou Tattoo. 2/26, Paranoids. 2/27, Michael Haynes. 2/28, Topper Lilien. AE, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 2/22, Kilimanjaro. 2/23-27, Eddie Harris. 2/28, 3/1, 7, 8, Jimmy Madison. 3/2-6, Art Farmer. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 2/27, singer/actress Ernestine Jackson, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 2/23, 3/2, The Uptown Horns Band Party. 2/24-27, Otis Rush with the Charles Otis Band. 2/28, Luther Allison. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 2/22, Machito & Tipica '73 with soloist Frank Foster. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 2/22, Mel Lewis Big Band. 2/23-28, Elvin Jones Quintet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/22, Gene Rodgers. 2/23, Jo Jones & Friends. 2/24-28, Basie' Bones. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 2/22, Prairie Fire. 2/23, Dixie Doughboys. 2/24, 25, Jerry Harrell Band. 2/26, 27, Buzz Dakota and the Chance Brothers. 2/28, Jim Lauderdale Band. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 2/22, Terri Gibbs & Lee Greenwood. 2/23, 24, Johnny Paycheck. 2/26, 27, Uncle Chick. 3/1, James Cotton. AE, CB, DC, MC.

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 2/22, Shawn Colvin. 2/23, Crazy Henry & The Dixieland Band. 2/24, 26-28, Blackwater; The Burrito Brothers. 2/25, The Dixie Doughboys. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. Comedian Dennis Blair and singer Steve Shelto, Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. Thru 3/14, illusionist Eric DeCamps. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. comedians Chuck Sacci and Keith Thomas. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

ELECTRIC CIRCUS—100 Fifth Ave., 989-7457. A three-level complex, featuring disco, light show, local bands, live acts, *everything!*. AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/27, Glen Covington Trio with Tommy Furtado. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Scott Russ & Honey Jackson Duo play, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs., Sat. & Sun. from 2:30; Wed. from 6, Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Donet Trio. Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 2/23, singer Ruth Redland. 2/25, comedian Allan Lozito. 2/26, 27, Emilie Long & Ron Granger; Michael Owen. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Los Chavales" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Tablao Flamenco featuring dancers singers, and guitarists, from 10:30 AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. 2/23-3/7, Della Reese. Twice nightly 9 & 11:30, except 2/22, Monteith and Rand. 3/1, 8, Pammy Grimes. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 2/22-27, Roz Ryan. AE, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 2/26, 27, Maureen McGovern sings. Shows at 11:30 AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

MICKEY'S—44 W. 54th St., 247-2979. Restaurant/bar/cabaret. 2/22, Dan Weathers. 2/23, Jeff Passero. 2/24, The Nerve. 2/25, 26, Casey Blanchard. 2/27, The Lord Loves Music; Claudine Kassan. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Restaurant/cabaret. Thru 2/28, *Born Too Late* - music from 30's & 40's featuring the Wide-spread Jazz Orchestra, The Manhattan Rhythm Kings, and Hilly, Lili and Lulu, Tues.-Sun. 9 & 11. Closed Mon. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 8, "*From High Atop The Altoona Motor Hotel*" a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. **Broadway:** 2/24, 3/3, Nancy Ringham. 2/25-27, Lee Roy Reams, Thurs.-Fri. at 11, Sat. 11 and 1 a.m. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 2/25, 3/4, Shellen Lubin. 2/28, The Singing Experience. Fri. & Sat. *Panache.* Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Goodtime Follies*" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His 'Savoy Sultans' play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 2/28, singer Gabi Shoshan and Aris San with Takis Theogilatos, Julie George, Christos Lambropoulos, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

WEST BANK CABARET—407 W. 42nd St., 695-6909. "*The Hollywood Hotel*" revue with Lee Meredith, Joe Elic, Dean Christopher, Victoria Churchill and Bert Stratford, Sat. & Sun. at 7 and 9. AE, MC, V.

Hotel Rooms

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 3/6, Barbara Cook, Tues.-Sat., 10 & midnight. **Bemmelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** singer pianist Karen Natter from 6 to midnight, Sun.-Thurs. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** From 2/23, pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, 2/22-27, Rigamarole, Mon.-Sat. at 10:30 & 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Restaurant:** Bob Dawson plays Mon.-Tues., 7:30-1 a.m. Jim Newman plays, Wed.-Thurs. Ed Goldman plays Fri.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 3/13, "*Can't Help Singing. . . a salute to. . . Jerome Kern*" featuring Cris Groenendaal, Judy Kaye, Armelia McQueen and Ken Page, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 3/27, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer Rene Martel returns Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 7:30 to midnight, Mon.-Sat. Closed Sun. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** singer-pianist Johnny Earl and baritone Carlos W. Anderson perform Tues.-Thurs. 6:30-midnight, Fri.-Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/22, Nancy Sondag. 2/23, Helen Baldassare. 2/24, Semina de Laurentis. 2/25, Jeffrey Essmann. 2/26, Borneman & Greenhouse. 2/27, Celeste. 2/28, Judith Hurst. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 2/22, Hal Schaefer. 2/23-27, Dick Wellstood. 2/28-3/1, Vinson Hill. AE.

LE VERT GALANT—109 W. 46th St., 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Tues. from 7:30. Jerry Tov Greenberg entertains, Wed.-Sat. from 7:30. AE, CB, DC, MC, V.

PIANO BAR—68th St. & Broadway, 787-2501. Singer Houston Allred, Wed.-Sun. Open nightly from 9. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues.-Sat., 8:30 until late, late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. Sun.-Mon., from 8, Chris Denny plays. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 2/25-28, jazz pianist Tony Regusis performs from 8-2 a.m. AE, CB, DC, MC, V.

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TELEVISION

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W **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed-Fri/Another Life
Mon/Carrascolendas
Tue/I Dream of Jeannie
Wed,Fri,Mon/ Hunter's Gold
Thu/The Seal Pup

6:15
H Wed/Goofing Around With Donald Duck
Tue/Three Classic Tales in the Magic of Claymation

6:25
4 Health Field
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/ Captioned News
Mon/Inside Albany
H Thu/**Movie:** The Black Hole
Fri/Hunter's Gold
Mon/The Seal Pup
Tue/Goofing Around With Donald Duck
S Wed/**Movie:** Snowball Express
Thu/LCA Series
Fri/**Movie:** Thunderbirds in Outer Space
Mon/**Movie:** Up River
Tue/Showtime

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Wed/**Movie:** Popeye
Fri/Goofing Around With Donald Duck
Mon/Video Jukebox
S Tue/LCA Series

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/Washington Mainstream
H Mon/**Movie:** The Competition
Tue/**Movie:** Simon

8:00
5 Great Space Coaster
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Fri/**Movie:** The Evictors
S Thu/**Movie:** The Man Who Loved Bears
Mon/Meeting Halfway

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy
H Thu/**Movie:** The Man Who Saw Tomorrow
S Fri,Mon/**Movie:** Popeye
Tue/**Movie:** The Way We Were

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 Instructional School Service through 3 p.m.
H Wed/The Greatest Scandals of the Century
S Wed/**Movie:** Days of Fury
Thu/**Movie:** Salem's Lot

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
H Fri/Consumer Reports
Tue/What on Earth?

10:00
2 One Day at a Time
4 Regis Philbin
5 Waltons
9 Romper Room
11 Civic Programming
13 Instructional programming thru 4 p.m.
H Wed/**Movie:** The Evictors
Thu/Simon and Garfunkel: The Concert in the Park
Fri/**Movie:** All Screwed Up
Mon/**Movie:** Any Which Way You Can
Tue/**Movie:** Tribute

10:30
2 Alice
4 Blockbusters
S Fri,Mon/Aerobicize
Tue/Jonathan Winters
W **Movie:** Jules and Jim
Thu/**Movie:** Popeye
Fri/**Movie:** The Club
Mon/**Movie:** Little Mermaid
Tue/**Movie:** Little Dragons

10:35
S Wed/Aerobicize

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 John Davidson
11 Mike Douglas
S Wed/**Movie:** That Forsyte Woman
Thu/**Movie:** Mogambo
Fri/**Movie:** Lolita
Mon/**Movie:** Tunnel of Love
Tue/**Movie:** The Tender Trap

11:30
4 Battlestars
H Wed/Consumer Reports
Thu/Time Was. . . the '30s

12 **NOON**
2 Tattletales
4 Password Plus
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Wed/**Movie:** Inglorious Bastards
Fri/**Movie:** The Way We Were
Mon/**Movie:** Charlie Chan and the Curse of the Dragon Queen
Tue/**Movie:** The Man Who Saw Tomorrow

12:30
2 Young and the Restless
4 Doctors
7 Ryan's Hope
11 Inn Midday Edition
H Thu/**Movie:** The Competition

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Tic Tac Dough
11 700 Club
S Wed/**Movie:** The Awakening
Thu/Paul McCartney and Wings
Mon/**Movie:** Popeye
Tue/**Movie:** The Competition

1:30
5 Super Pay Cards
9 Treasure Hunt
H Mon/Beautiful, Baby, Beautiful
Tue/Consumer Reports
S Fri/**Movie:** Escape from Alcatraz

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Odd Couple
H Wed/**Movie:** The Idolmaker
Fri/Kris Kristofferson and Anne Murray
Tue/**Movie:** Simon

2:30
2 Search for Tomorrow
5 Bewitched
9 Match Game
11 Magic Garden
H Mon/**Movie:** The Competition

3:00
2 Guiding Light
4 Texas
5 Get Smart
7 General Hospital
9 Bonanza
11 Krofft Superstars
21 Lilias, Yoga and You
H Thu/Video Jukebox
Fri/**Movie:** Inglorious Bastards
S Wed/Showtime
Thu/Fractured Flickers

3:30
5 Brady Bunch
11 Tom and Jerry
21 Villa Alegre
H Thu/**Movie:** This is Elvis
S Wed/**Movie:** Snowball Express
Thu,Tue/LCA Series
Fri/**Movie:** Thunderbirds in Outer Space
Mon/**Movie:** Up River

4:00
2 Barnaby Jones
4 Wed,Thu,Mon,Tue/ Bob Newhart
Fri/Body Works
5 Gilligan's Island
7 Edge of Night
9 Wed/**TV Movie:** The Lady Killers (1971). Burt Reynolds, Norman Fell. Reynolds is Dan August, tough cop.
Thu/**TV Movie:** The Relative Solution (1971). Burt Reynolds, Norman Fell.
Fri/**TV Movie:** The Trouble With Women (1971). Burt Reynolds, Richard Anderson.
Mon/**Movie:** The Owl and The Pussycat (1970). Barbra Streisand, George Segal. An intellectual meets a prostitute in a pleasant comedy/romance.
Tue/**Movie:** Waterloo Bridge (1940). Robert Taylor, Vivien Leigh. Well-acted, sentimental love story between a soldier and a ballet dancer.
11 Scooby Doo
13 Sesame Street
21 Wed, Thu, Mon, Tue/ Over Easy
Fri/Women's Digest
H Wed/What on Earth?
Tue/Time Was. . . the '40s

4:30
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Good Times
21 Electric Company
H Wed/**Movie:** Popeye

5:00
2 4 7 News
5 Bionic Woman
13 Mister Rogers' Neighborhood
21 Sesame Street
31 Wed/Profiles in American Art
Thu/All Things Considered
Fri/Life on Earth
Mon/Pavarotti at Juilliard
Tue/The New Americans
H Fri/Hunter's Gold
Mon/The Seal Pup
Tue/Goofing Around With Donald Duck
S Thu/**Movie:** Salem's Lot
Mon/Meeting Halfway
Tue/Showtime

5:30
11 Little House on the Prairie
13 Electric Company
31 Wed/Tom Cottle
Mon/Were You There
Tue/Checking It Out
H Thu/**Movie:** The Black Hole
Fri/Goofing Around With Donald Duck
Mon/Trilogy: Three Classic Tales in the Magic of Claymation
S Fri/Corletto and Son
Tue/Jonathan Winters
Tue/The Man Who Loved Bears

Evening, Feb.24–26and Mar.1–2

Wed., Feb. 24

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 Masterpiece Theatre: I Remember Nelson
31 Brooklyn College Presents
S **Movie:** We Open in New Haven

6:30
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Goofing Around With Donald Duck

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Motorweek
31 Jazz in America

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Over Easy
31 A House Divided: Denmark Vesey's Rebellion
H Those Fabulous Clowns

8:00
2 WKRP in Cincinnati
4 Real People
5 PM Magazine
7 Greatest American Hero
9 **Basketball:** Knicks vs. Indiana
11 **Movie:** 79 Park Avenue II (1977). Lesley Ann Warren, David Dukes. A prostitute stands up to the mob.
13 Hollywood's Children
21 L.I. Newsview
H **Movie:** This Is Elvis
S Bizarre
W **Movie:** 400 Blows

8:30
2 The Two of Us
5 Carol Burnett
21 Nightly Business Report
H **Movie:** Altered States

S Laff-a-Thon

9:00
2 **Special:** The 24th Annual Grammy Awards Show. Hosted by John Denver.
4 Facts of Life
5 Merv Griffin
7 Fall Guy
13 Everest in Winter
21 Alfred Hitchcock
31 Humanities Through the Arts
U **Movie:** Worlds Apart
S Jonathan Winters

9:30
4 Love, Sidney
21 Doctor in the House
31 American Story
S **Movie:** The Awakening

9:45
W **Movie:** Soft Skin

10:00
4 Quincy
5 11 News
7 Dynasty
13 An Evening With Webster Lewis in Harmony With Friends
21 Austin City Limits
31 Japan: Living/Changing Tradition

10:15
H **Movie:** Eyes of a Stranger

10:30
9 Music World
11 News

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
U **Movie:** Worlds Apart

11:30
2 **TV Movie:** Detour to Terror (1979). O.J. Simpson, Arte Johnson, Anne Francis.
4 Tonight
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 Masterpiece Theatre: I Remember Nelson
21 Captioned ABC News
31 American Story
S **Movie:** Raging Bull
W **Movie:** Shoot the Piano Player

11:40
H **Movie:** Holy Terror

12 MIDNIGHT
7 Love Boat
9 **Movie:** My Man Godfrey (1957). June Allyson, David Niven. Not-as-good remake of the rich girl/butler love story.
21 PBS Latenight
31 Japan: Living/Changing Tradition

12:30
4 Late Night with David Letterman
5 Hogan's Heroes
11 Star Trek
31 Understanding Human Behavior

1:00
5 Rat Patrol

1:10
7 **Movie:** Jesus Christ Superstar (1973). Ted Neeley, Yvonne Elliman. The last week in Jesus Christ's life is told in this interpretation of the Broadway hit.

1:30
4 Here's Lucy
5 Love American Style
11 News
H Up to Now

1:45
S **Movie:** Hot T-Shirts

1:50
2 **TV Movie:** Sunshine (1973). Christina Raines, Cliff DeYoung, Brenda Vaccaro.

2:00
4 Mary Tyler Moore
5 **Movie:** In This Our Life (1942). Bette Davis, Olivia de Havilland. Bette is a wonderfully vicious home-wrecker and worse.
9 Joe Franklin
11 **Movie:** The Chalk Garden (1964). Deborah Kerr, Hayley Mills. A spoiled teen's governess cures all.

2:30
4 Millionaire
H **Movie:** Raging Bull

3:00
9 **Movie:** The King and Four Queens (1956). Clark Gable, Eleanor Parker. Gable looks for money and finds beautiful women.

3:10
7 News

3:30
S Bizarre

4:00
11 Hazel
S **Movie:** Raging Bull

4:28
2 Leave It to the Women

4:30
9 Let's Make a Deal
11 Abbott and Costello

4:40
H **Movie:** Carny

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations

Thu., Feb. 25

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Laverne & Shirley
13 Dick Cavett
21 Bill Moyers
31 N.Y.U. Broadcast Lab

6:30
11 Barney Miller
13 N.J. Nightly News
21 Fast Forward
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Once Upon a Classic: The Talisman
31 Getting to Know Me
S What's Up America!

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 Black Stream
H Sneak Preview

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Mork and Mindy
9 **Movie:** Dial M for Murder (1954). Ray Milland, Grace Kelly. Beautifully executed Alfred Hitchcock murder mystery.
11 **Movie:** Freebie and the Bean (1974). Alan Arkin, James Caan. Espionage comedy/adventure.
13 New York & Co.
21 L.I. Newsview
31 Interface: Cecil Williams
H **Movie:** The Man Who Saw Tomorrow
S **Movie:** One Trick Pony
W **Hockey:** Pittsburgh vs. Islanders

8:30
5 Healthbeat
13 Sneak Previews
21 Nightly Business Report
31 A.J.'s Family

9:00
2 **TV Movie:** Muggable Mary: Street Cop (1981). Karen Valentine
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
13 **Movie:** Sabotage (1936). Sylvia Sidney, Oscar Homolka. A Hitchcock thriller about a woman who has suspicions about her kindly husband.
21 Sneak Previews
31 It's Everybody's Business
U **Movie:** Cheaper to Keep Her

9:30
4 Gimme a Break
7 Taxi
21 Women's Digest
31 Contemporary Health Issues
H Simon and Garfunkle: The Concert in the Park

10:00
2 Nurse
4 Hill Street Blues
5 11 News
7 20/20 Barbara Walters Special
9 Apple Polishers
21 More of That Nashville Music
31 American Government Survey
S Paul McCartney and Wings

10:20
13 To be announced

10:30
9 Nine on N.J.
11 News
21 Tony Brown's Journal
31 It's Everybody's Business

10:45
W **Movie:** Survival Run

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
H Sneak Preview
U **Movie:** Cheaper to Keep Her

11:30
2 Quincy
4 Tonight
5 Kojak
7 Nightline
9 Racing from Yonkers
11 Saturday Night
13 American Playhouse: For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf
21 Captioned News
31 American Government Survey
H **Movie:**The Competition

11:45
S **Movie:** Savage Weekend

12 MIDNIGHT
7 Vegas
9 **Movie:** Masquerade (1965). Cliff Robertson, Jack Hawkins. Private eye investigates missing Arab prince.
21 PBS Latenight

12:30
2 McMillan & Wife
4 Late Night with David Letterman
5 Hogan's Heroes
11 Star Trek
W **Movie:** Seniors

1:00
5 Rat Patrol

1:10
7 **Movie:** Those Fantastic Flying Fools (1967). Burl Ives, Troy Donahue. P.T. Barnum becomes interested in launching a moonship while in England.

1:15
S **Movie:** Melvin and Howard

1:30
4 Here's Lucy
5 Love America Style
11 News

1:35
H **Movie:** Modern Romance

1:50
2 **Movie:** Paint Your Wagon (1969). Jean Seberg, Lee Marvin, Clint Eastwood.

2:00
4 Mary Tyler Moore
5 **Movie:** Brother Rat (1938). Ronald Reagan, Eddie Albert. Somewhat inane hijinks of military school seniors.
9 Joe Franklin
11 **Movie:** Enchanted Island (1958). Dana Andrews, Jane Powell. South Seas romance.

2:30
4 Millionaire

3:00
9 **Movie:** The Lion Hunters (1951). Johnny Sheffield, Morris Ankrum. Bomba, the jungle boy avenges a lion.
S Fractured Flickers

3:05
7 News

3:10
H **Movie:** The Man Who Saw Tomorrow

3:19
2 Leave It to the Women

3:30
S **Movie:** One-Trick Pony

4:00
11 Hazel

4:30
9 Let's Make a Deal
11 Abbott and Costello

4:40
H **Movie:** Power Play

4:48
2 Leave It To The Women

5:00
11 Biography

5:15
S What's Up America!

5:30
9 Morning Stretch
11 Open Mind

Fri., Feb. 26

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 Bernstein/Beethoven
31 Brooklyn Magazine
S Showtime

6:30
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H The Seal Pup
S Bon Voyage, Charlie Brown

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Old Houseworks
31 From Jumpstreet
H The Greatest Scandals of the Century
U **Movie:** Worlds Apart

7:30
2 In Search of... Bishop Pike
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 Sharing the Dream

8:00
2 Dukes of Hazzard
4 NBC Magazine
5 PM Magazine
7 Benson
9 **Soccer:** Arrows vs. Wichita
11 **Movie:** Casablanca (1942). Humphrey Bogart, Ingrid Bergman. What forties Hollywood romance is all about. Classic Bogey and Bergman. Play it again.
13 Washington Week in Review
21 L.I. Newsview
H **Movie:** Charlie Chan and the Curse of the Dragon Queen
S **Movie:** Escape from Alcatraz
W **Movie:** Sphinx

8:30
5 Carol Burnett
7 Open All Night
13 Wall $treet Week
21 Nightly Business Report
31 Marva Collins: Excellence in Education

9:00
2 Dallas
4 **TV Movie:** The Prize Fighter (1979). Don Knotts, Tim Conway, Robin Clark.
5 Merv Show
7 Best of the West
13 USA/Mobil Indoor Track and Field Championships
21 **Movie:** Oh, You Beautiful Doll (1949)
31 Symphony
U **Movie:** Eyes of a Stranger

9:30
H **Movie:** Simon

10:00
2 Falcon Crest
5 11 News
7 Strike Force
9 Meet the Mayors
S **Movie:** The Way We Were
W **Movie:** Fame

10:30
9 N.Y. Report
11 News
21 Profiles in American Art

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
U **Movie:** Kerlian Witness

11:30
2 **TV Movie:** A Gun in the House. Sally Struthers, David Ackroyd.
4 Tonight
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 **Movie:** Sabotage (see Thu., 9 p.m.).
21 Captioned News
H **Movie:** Fort Apache, the Bronx

12 MIDNIGHT
7 Fridays
9 **Movie:** The Perfect Furlough (1959). Tony Curtis, Janet Leigh. Military comedy from Blake Edwards.
21 PBS Latenight
S **Movie:** Smokey and the Bandit II

12:30
4 SCTV Network
5 America's Top Ten
11 Star Trek
W **Movie:** Night Porter

1:00
5 Sha Na Na
U **Movie:** Kung Fu Executioner

1:30
5 Love American Style
7 **Movie:** Little Murders (1971). Elliot Gould, Marcia Rodd. A man is rescued from muggers by a New York career girl who he later marries.
11 News
H **Movie:** The Funhouse

SOLUTIONS TO LAST WEEK'S PUZZLES

C	A	L	A	M	I	T	Y		S	E	T	S	U	P
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TELEVISION

1:45
- S **Movie:**Popeye

1:50
- 2 **TV Movie:** Serpico (1973). Al Pacino, Tony Roberts. A true-life drama about a New York cop.

2:00
- 4 Mary Tyler Moore
- 5 **Movie:** The Story of Mankind (1957). Ronald Colman, Hedy Lamarr, the Marx Brothers. An allegedly comic judgement of mankind through history.
- 9 Joe Franklin
- 11 Solid Gold

3:00
- 4 Millionaire
- 9 **Movie:** Look Who's Laughing (1941). Edgar Bergen, Lucille Ball. With Charlie McCarthy and Fibber McGee.
- 11 Twilight Zone

3:05
- H The Great Pleasure Hunt

3:30
- 11 I Dream of Jeannie

3:40
- 7 News

3:45
- S **Movie:** The Way We Were

4:00
- 11 Hazel

4:05
- H **Movie:** Inglorious Bastards

4:14
- 2 Leave It To The Women

4:30
- 9 Let's Make a Deal
- 11 Abbott and Costello

5:00
- 11 Best of Groucho

5:30
- 5 Underdog
- 9 **Movie:** Highly Dangerous (1951). Dane Clark, Marius Goring. A secret mission.
- 11 Biography

Mon., Mar. 1

6:00
- 2 4 7 News
- 5 Charlie's Angels
- 9 Hawaii Five-O
- 11 Laverne & Shirley
- 13 Dick Cavett
- 21 3-2-1 Contact
- 31 All About TV
- S **Movie:** Escape from Alcatraz

6:30
- 11 Barney Miller
- 13 N.J. News
- 21 Woodwright's Shop
- 31 City Comment

6:45
- 31 News from City Hall

7:00
- 2 4 7 News
- 5 M*A*S*H
- 9 You Asked for It
- 11 Jeffersons
- 13 Nightly Business Report
- 21 Over Easy
- 31 Rebop
- H Those Fabulous Clowns

7:30
- 2 Muppets
- 4 Family Feud
- 5 All in the Family
- 7 When Havoc Struck
- 9 Entertainment Tonight
- 11 News
- 13 MacNeil/Lehrer Report
- 21 L.I. Newsview
- 31 House Divided: Denmark Vesey's Rebellion

8:00
- 2 Mr. Merlin
- 4 Little House on the Prairie
- 5 PM Magazine
- 7 That's Incredible
- 9 **Hockey:** Islanders vs. Toronto
- 11 **Movie:** Burnt Offerings (1976). Dan Curtis, Karen Black. So-so haunted house story.
- 13 Great Performances: Brideshead Revisited
- 21 Speaking of Love
- H **Movie:** Any Which Way You Can
- S What's Up America!
- W **Movie:** Breaker Morant

8:30
- 5 Carol Burnett

9:00
- 2 M*A*S*H
- 4 **Special:** Roy Acuff. . . 50 Years the King of Country Music
- 5 Merv Show
- 7 Divorce Wars: A Love Story. Starring Tom Selleck and Jane Curtin.
- 13 Bernstein/Beethoven
- 21 Life on Earth
- 31 Humanities Through the Arts
- S **Movie:** Where the Buffalo Roam
- U **Movie:** 2069-A Sex Odyssey

9:30
- 2 House Calls
- 31 American Story

10:00
- 2 Lou Grant
- 5 11 News
- 13 Voyage of Charles Darwin
- 21 Blitz on Britain
- 31 Japan: Living/ Changing Tradition
- H Up to Now
- W **Movie:** The Visitor

10:30
- 9 Music World
- 11 News
- 31 Understanding Human Behavior

11:00
- 2 4 7 News
- 5 M*A*S*H
- 9 Benny Hill
- 11 Honeymooners
- 13 Dick Cavett
- 31 Humanities Through the Arts
- H **Movie:** The Postman Always Rings Twice
- S **Movie:** Popeye
- U **Movie:** Kung Fu Executioner
- W **Movie:** Sunday Lovers

11:30
- 2 Quincy
- 4 Best of Carson
- 5 Kojak
- 7 Nightline
- 9 Maude
- 11 Saturday Night
- 13 **Basketball:** C.U.N.Y. Championship
- 21 **Movie:** His Butler's sister (1943)
- 31 American Story

12 MIDNIGHT
- 7 **TV Movie:** Love for Rent (1979). Lisa Eilbacher, Annette O'Toole, Darren McGavin.
- 9 **Movie:** Written on the Wind (1957). Rock Hudson, Lauren Bacall. Douglas Sirk's elegant soap opera. among the aristocrats.
- 31 Japan: Living/ Changing Tradition

12:30
- 2 Columbo
- 4 Late Night with David Letterman
- 5 Hogan's Heroes
- 11 Star Trek
- S **Movie:** She'e 19 and Ready

1:00
- H **Movie:** Charlie Chan and the Curse of Dragon Queen

1:30
- 4 Here's Lucy
- 5 Love American Style
- 11 News

2:00
- 4 Mary Tyler Moore
- 5 Best of Midday
- 9 Joe Franklin
- 11 **Movie:**The Colditz Story (1957). John Mills, Eric Portman. Well-made POW escape drama.

2:15
- 7 **Movie:** Valdez is Coming (1971). Burt Lancaster, Susan Clark. A Mexican-American deputy is forced to kill an innocent man.

2:18
- 2 **Movie:** Billy Budd (1962). Robert Ryan, Peter Ustinov, Melvyn Douglas. Film version of Melville's classic good vs. evil novella.

2:30
- 4 Millionaire
- 11 News
- S Aerobicize

2:35
- H **Movie:** Eyes of a Stranger

3:00
- 9 **Movie:** Night Caller From Outer Space (1965). John Saxon, Patricia Haines. And a horrible alien it is.

3:20
- 5 Off the Set

3:30
- S **Movie:** Where the Buffalo Roam

4:00
- 11 Hazel
- H **Movie:** The Competition

4:05
- 7 News

4:30
- 9 Let's Make a Deal
- 11 Abbott and Costello

4:46
- 2 Leave It to the Women

5:00
- 11 Biography

5:15
- S What's Up America!

5:30
- 11 Focus: N.J.

Tue., Mar. 2

6:00
- 2 4 7 News
- 5 Charlie's Angels
- 9 Hawaii Five-O
- 11 Laverne and Shirley
- 13 Dick Cavett
- 21 3-2-1 Contact
- 31 Women: NY Edition
- H **Movie:** Little Boy Lost

6:30
- 11 Barney Miller
- 13 N.J. News
- 21 Victory Garden
- 31 City Comment
- S **Movie:** The Way We Were

6:45
- 31 News from City Hall

7:00
- 2 4 7 News
- 5 M*A*S*H
- 9 You Asked For It
- 11 Jeffersons
- 13 Nightly Business Report
- 21 Over Easy
- 31 Watch Your Mouth

7:30
- 2 Muppets
- 4 Family Feud
- 5 All in the Family
- 7 Omni
- 9 Entertainment Tonight
- 11 News
- 13 MacNeil/Lehrer Report
- 21 L.I. Newsview
- 31 Death of a Dunbar Girl

8:00
- 2 Simon & Simon
- 4 Father Murphy
- 5 PM Magazine
- 7 Happy Days
- 9 **Basketball:**Nets vs. Washington
- 11 **Movie:** Red Sun (1972). Charles Bronson, Ursula Andress. Unusual international adventure.
- 13 Life on Earth
- 21 Together
- 31 Camera Three: Alberta Hunter
- H **Movie:** The Longest Yard
- S **Movie:** The Competition
- W **Movie:** I Sent a Letter to My Love

8:30
- 5 Carol Burnett
- 7 Laverne & Shirley
- 31 Tony Brown's Journal

9:00
- 2 **TV Movie:** An Innocent Love (1981). Melissa Sue Anderson, Doug McKeon.
- 4 Bret Maverick
- 5 Merv Show
- 7 Three's Company
- 13 Carl Sandburg: Echoes and Silences
- 21 Masterpiece Theatre: I Remember Nelson
- 31 It's Everybody's Business
- U **Movie:** To be announced

9:30
- 7 Too Close for Comfort
- 31 Contemporary Health Issues

9:45
- W **Movie:** Fists of Fury

10:00
- 4 Flamingo Road
- 5 11 News
- 7 Hart to Hart
- 21 And Then I

Wrote. . .with Special Guest Sammy Cahn
31 American Government Survey
H **Movie:** Raging Bull

10:30
9 Latin New York
11 News
31 It's Everybody's Business
S **Movie:** Crazy Mama

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
31 Contemporary Health Issues
U **Movie:** The Night Nurse

11:30
2 Alice
4 Tonight
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 **Movie:** Hail the Conquering Hero (1944). Eddie Bracken, William Demarest, Ella Raines. A young man is mistaken for a war hero by his home town.
21 **Movie:** Are You With It? (1948)
31 American Government Survey

11:45
W **Movie:** Sex With the Stars

12 MIDNIGHT
7 Fantasy Island
9 Racing from Yonkers
S **Movie:** The Way We Were

12:10
H **Movie:** Eyewitness

12:30
2 McCloud
4 Late Night with David Letterman
5 Hogan's Heroes
9 **Movie:** The Vanquished (1953). John Payne, Jan Sterling. Dull Western.
11 Star Trek

1:00
5 Rat Patrol

1:10
7 **Movie:** The Salzburg Connection (1972). Barry Newman, Anna Karina. An ambitious ex-spy finds hidden Nazi secrets.

1:30
4 Here's Lucy
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** Wind Across the Everglades (1958). Burl Ives, Christopher Plummer. Curious Nicholas Ray drama written by Budd Schulberg about turn-of-the-century Florida.
9 Joe Franklin
11 **Movie:** Deadly Companions (1961). Maureen O'Hara, Brian Keith. Early Sam Peckinpah Western.
H **Movie:** Fort Apache, the Bronx
S **Movie:** Galaxina

2:23
2 **Movie:** In Tandem (1974). Claude Akins, Frank Converse. An orange farmer and a Harvard Law School graduate team up to save the farmer's land from a development corporation.

2:30
4 Millionaire

3:00
7 News
9 **Movie:** A Witch Without a Broom (1966). Jeffrey Hunter, Maria Perschy. A time-traveling witch falls in love with a present-day mortal.

3:30
S **Movie:** Crazy Mama

3:52
2 Leave It To The Women
H **Movie:** Simon

4:00
11 Hazel

4:23
2 **Movie:** Blaze of Glory (1966). Gary Cockrill, Geoffrey Toone.

4:30
9 Let's Make a Deal
11 Abbott and Costello

5:00
11 Best of Groucho
S **Movie:** Galaxina

5:30
11 Biography

Weekend, Feb. 27-28

Sat., Feb. 27

6:00
5 Patterns for Living
11 Barbapapa
H **Movie:** Borderline
S **Movie:** Smokey and the Bandit II

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Journey to the Center of the Earth
7 News
11 Tom and Jerry

7:00
2 Patchwork Family
4 A Better Way
5 Insight
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Rainbow Patch
5 Car Care Central
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons

8:00
2 Popeye and Olive
4 Flintstones
5 **Movie:** The Mad Doctor (1941). Basil Rathbone, Ellen Drew. A shrink who kills his wives (one at a time). A specialist in marriage counselling?
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** Sphinx
S Paul McCartney and Wings

8:30
2 Tarzan/Lone Ranger
4 Smurfs
7 Heathcliff and Marmaduke
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre
H **Movie:** The Idolmaker

9:00
7 Fonz
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** Sherlock Holmes in Washington (1943). Basil Rathbone, Nigel Bruce. Holmes after a missing document.
9 Music World
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Oye Willie
H **Movie:** Bronco Billy
S **Movie:** Somewhere in Time

10:30
4 Spider-Man
31 Que Pasa U.S.A.?
S **Movie:** Phobia

11:00
4 Space Stars
5 Soul Train
7 Goldie Gold/Thundarr
9 **Movie:** Journey to the Unknown (1969). Vera Miles, Patty Duke. Two horror stories become one.
11 Hee Haw
13 21 31 Humanities Through the Arts

11:30
2 Blackstar

12 NOON
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
11 **Tennis:** World Championship
13 Open Mind
21 Motor Week
31 American Story
H What on Earth?
S **Movie:** Blow Up

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
13 Presente
21 Woodwright's Shop
H **Movie:** The Man Who Saw Tomorrow

1:00
2 Fat Albert
4 **College Basketball:** Georgetown vs. Univ. of Conn.
5 Sha Na Na
9 **Hockey:** Rangers vs. Boston
11 Robin Hood
13 Checking It Out
21 Lehigh Wrestling
31 Japan: Living/Changing Tradition

1:30
2 30 Minutes
5 Brady Bunch
7 We're Movin
11 World of Survival
13 Were You There?

2:00
2 Kidsworld
5 Big Valley
7 News Conference
11 **Movie:** Blondie in the Dough (1948). Penny Singleton, Arthur Lake. Blondie starts a baking business.
13 **Tennis:** $200,000 Congoleum Classics
31 Understanding Human Behavior
H **Movie:** Borderline
S **Movie:** Two Weeks in Another Town

2:30
7 Sugar Ray Leonard's Golden Gloves

3:00
2 Public Hearing
4 **College Basketball:** St. John's vs. Syracuse
9 **Movie:** The Chinatown Kid. Kung-fu action.
21 Sports America
31 It's Everybody's Business

3:30
2 **Golf:** Doral - Eastern Open
7 Professional Bowlers Tour
11 Rhoda
13 American Playhouse: For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf

4:00
9 **Movie:** Elmer (1977). Phillip Swanson. A boy-and-his-dog adventure.
11 Sanford and Son
21 Magic of Oil Painting
31 Contemporary Health Issues
H Simon and Garfunkle: The Concert in the Park
S **Movie:** Somewhere in Time

4:30
2 Sports Saturday
11 Good Times
21 Antiques XI

5:00
4 Going Along
5 Mission Impossible
7 Wide World of Sports
11 White Shadow
13 America's Black Forum
21 This Old House
31 American Government Survey
W **Movie:** Tess

5:30
4 Mary Tyler Moore
9 **Racing:** $125,000 Widener Handicap
13 New York & Co.
21 Quilting
H **Movie:** The Tenth Month

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 European Television
S Paul McCartney and Wings

6:30
2 4 7 News
9 Wild Kingdom
21 Why In the World
31 Lawmakers

7:00
2 News
4 Prime of Your Life
5 6 Million & Man
7 New York People
9 Chronicle
11 Dance Fever
13 Inside Albany
21 Together
31 Ducote de Memphis: Black Music from Memphis

7:30
2 Two on the Town
4 Look at Us
7 Storm Field's Your Body, Your Health
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
H International Figure Skating from Peking

8:00
2 Walt Disney
4 One of the Boys
5 **Movie:** Manpower (1941). Edward G. Robinson, Marlene Dietrich. A gritty love triangle.
7 King's Crossing
9 **Soccer:** Arrows vs. Baltimore
13 I Remember Harlem
21 American Pop: The Great Singers
31 Museum of African Art
S **Movie:** The Competition
W **Movie:** Popeye

8:30
4 Harper Valley
11 Film Critics Awards
31 Only the Ball Was White

9:00
2 **Movie:** Rascals and Robbers: The Secret Adventures of Tom Sawyer and Huck Finn (1981). Patrick Creadon, Anthony Michael.
4 Barbara Mandrell
7 Love Boat
13 **Movie:** Hail the Conquering Hero (See Tue., 11:30 p.m.).
31 Berlioz's Requiem
H **Movie:** Bronco Billy
U **Movie:** Kung Fu Executioner

10:00
4 Billy Crystal Comedy Hour
5 11 News
H **Movie:** Holy Terror

10:30
5 Black News
9 Children on the Run
11 Watch on Washington
S **Movie:** Phobia

10:40
13 Sneak Previews

11:00
2 4 7 News
5 **Movie:** Save the Tiger (1972). Jack Lemmon, Jack Gilford. Lemmon's Oscar-winning mid-life crisis.
9 Paul Hogan
11 Flip Wilson
U **Movie:** 2069 - A Sex Odyssey
H **Movie:** Sphinx
W **Movie:** Who's That Knocking

11:10
13 To the Manor Born

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing from Yonkers
21 **Movie:** Oh, You Beautiful Doll (1949).

11:40
13 Dick Cavett

11:45
2 Sportspeople
7 **Movie:** Dirty Harry (1971). Clint Eastwood, Harry Guardino. A rugged San Francisco cop takes on a psychotic sniper who is blackmailing the city.

12 *MIDNIGHT*
2 **Movie:** The Great Waldo Pepper (1975). Robert Redford, Margot Kidder.
9 Championship Wrestling
11 Streets of San Francisco
S Bizarre

12:10
13 Matinee at the Bijou

12:15
W Paul McCartney Rock Show

12:30
S **Movie:** The Awakening.

1:00
4 Kenny Everett Video

5 **Movie:** Stage Fright (1950). Jane Wyman, Marlene Dietrich. Backstage murder mystery from Alfred Hitchcock.

9 **Movie:** The Thing With Two Heads (1972). Ray Milland, Rosie Grier. In this case, much worse than one.
11 Twilight Zone
H **Movie:** Carney
U **Movie:** Book of Numbers

1:30
4 Rock Concert
11 News

1:45
7 **Movie:** Killer Force (1975). Telly Savalas, Peter Fonda.

2:00
11 **Movie:** Arruza (1972). Documentary bio of Mexico's famous matador.

2:15
S **Movie:** Galaxina

2:18
2 **Movie:** Man on the Move (1972). James Wainwright, Vera Miles.

2:30
S **Movie:** Catherine and Company

2:50
H **Movie:** Eyes of a Stranger

3:00
4 Mary Tyler Moore
9 **Movie:** Night Fiend (1977). Fernando Rey, Marisa Mell. A psychotic judge enjoys sending men to their deaths.

3:30
11 Best of Groucho

3:45
7 News
S **Movie:** Phobia

4:00
11 Hazel

4:14
2 **Movie:** Shoot Out (1971). Gregory Peck, Pat Quinn.

4:15
H **Movie:** Sphinx

4:30
11 Abbott and Costello

5:00
11 Best of Groucho

5:15
S Bizarre

5:30
9 The New Age: A Focus on the Older American
11 Biography

5:45
S **Movie:** The Competition

Sun., Feb. 28

6:00
9 Straight Talk
11 I Dream of Jeannie

6:30
4 Arts of Asia
5 Time for Timothy
7 News
11 Christopher Closeup
H **Movie:** The Way We Were

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is the Life
9 Viewpoint on Nutrition

8:00
2 Marlo and the Magic Movie Machine
4 Villa Alegre
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
13 Sesame Street
S **Movie:** Thunderbirds in Outer Space

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
H **Movie:** The Idolmaker

8:45
4 Your Sunday Best

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old-Time Gospel Hour
21 America: The Second Century
31 American Government Survey

9:15
13 Mister Roger's Neighborhood

9:30
4 That Teen Show
7 Page Seven
9 Point of View

10:00
4 Positively Black
5 Woody and Friends
7 We're Movin
9 Mass
11 Dr. Snuggles
13 New Jersey Show
21 It's Everybody's Business
31 Contemporary Health Issues
S **Movie:** Smokey and the Bandit II

10:30
2 Louis Rukeyser's Business Journal
4 Visiones
7 Kids Are People, Too
9 That's the Spirit
11 Tom and Jerry
H **Movie:** Simon

11:00
2 For Our Times
4 First Estate
5 **Movie:** Tarzan and the Valley of Gold (1966). Mike Henry, Nancy Kovack. Tarzan searches for a kidnapped boy.
9 Davey and Goliath
11 F Troop
13 Top of the World
21 Humanities Through the Arts
31 It's Everybody's Business

11:30
2 Face the Nation
4 Today in N.Y.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Who Done It? (1942). Bud Abbott, Lou Costello. Above average A & C.
13 Great Decisions '82

12 NOON
2 **Basketball:** Milwaukee Bucks vs. Boston Celtics
4 News 4orum
9 Robert Schuller
13 Soccer Made in Germany
21 Victory Garden
31 Understanding Human Behavior
S **Movie:** Mogambo

12:30
4 Meet the Press
7 Directions
21 Old Houseworks
H Those Fabulous Clowns

12:45
5 **Movie:** Vegas (1978). Robert Urich, June Allyson. Urich as a Las Vegas cop.

1:00
4 Harry Chapin's Cotton Patch
7 Like It Is with Gil Noble
9 **Movie:** Exodus (1960). Paul Newman, Eva Marie Saint. Otto Preminger's epic drama of Israeli struggles against the British. Part I.
11 **Movie:** Support Your Local Gunfighter (1971). James Garner, Suzanne Pleshette. Poor sequel to a great Western spoof.
13 Bernstein/Beethoven
21 Wall Street Week
31 Japan: Living/Changing Tradition

1:30
21 Inside Albany
H **Movie:** This Is Elvis

2:00
4 **Basketball:** DePaul vs. Notre Dame
7 Superstars
13 Great Performances: Brideshead Revisited
21 Washington Week in Review
31 American Story
S **Movie:** That Forsyte Woman

2:15
2 **Basketball:** Marquette Warriors vs. Louisville Cardinals
5 **Movie:** The Odessa File (1974). Jon Voight, Maximilian Schell. Post-WW2 Nazi network thriller.

2:30
21 American Pop: The Great Singers

3:00
11 **Movie:** The Getaway (1972). Steve McQueen, Ali MacGraw. Sam Peckinpah's stylish, inverted cops and robbers drama. Great except for MacGraw.
13 To be announced
31 Humanities Through the Arts

3:30
7 U.S.A. vs. the World in Olympic Sports
31 Humanities through the Arts
H **Movie:** The Way We Were

4:00
4 Sportsworld
13 Oye Willie
31 Washington Week in Review
S Laff-a-Thon

4:15
2 **Golf:** Doral Open

4:30
7 Wide World of Sports
13 Tony Brown's Journal
31 Wall $treet Week
S Jonathan Winters

5:00
5 Starsky & Hutch
9 Hardy Boys
13 To be announced
31 Bernstein/Beethoven
S Showtime
W **Movie:** The Club

5:30
11 **Movie:** That's Entertainment, Part 2 (1976). Compilation of great Hollywood moments with Gene Kelly and Fred Astaire.
13 Firing Line
H Sneak Preview
S **Movie:** Snowball Express

6:00
2 4 7 News
5 **Movie:** Chinatown (1974). Jack Nicholson, Faye Dunaway. Roman Polanski's ode to evil in Depression L.A. Suspenseful, with stylish and evocative performances.
9 Persuaders
21 **Movie:** Mother Wore Tights (1947)
31 All About TV
H **Movie:** The Idolmaker

6:30
2 4 7 News
13 Life on Earth
31 World Chronicle

6:45
W **Movie:** Adventure of Pinocchio

7:00
2 60 Minutes
4 CHiPs
7 Code Red
9 Entertainment This Week
31 Swingin' the Blues

7:30
13 Fast Forward
31 Tony Brown's Journal

8:00
2 Archie Bunker's Place
4 **Special:** Bob Hope's Women I Love: Beautiful But Funny! With Marie Osmond, Lucille Ball, Ingrid Bergman.
7 Today's FBI
9 Straight Talk
11 Rockford Files
13 Nova
31 Mudra Afrique
H **Movie:** Tribute
S **Movie:** Hopscotch

8:10
21 **Movie:** Can Can (1960)

9:00
2 **Movie:** The In-Laws. Peter Falk, Alan Arkin.
5 Sonny and Cher
7 **Movie:** The Spy Who Loved Me (1977). Roger Moore, Barbara Bach. James Bond joins forces with a beautiful Russian agent. Great fun.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: I Remember Nelson
31 The World of My America
U **Movie:** Cheaper to Keep Her

9:30
9 World Tomorrow
W **Movie:** Payday

10:00
4 TV's Censored Bloopers. With Chad Everett and Jamie Lee Curtis.
5 11 News
9 Jimmy Swaggart
13 Not the Nine O'Clock News
31 Previn and the Pittsburgh: Featuring Ella Fitzgerald
H **Movie:** This is Elvis
S **Movie:** One Trick Pony

10:15
W **Movie:** The Howling

10:30
5 Sports Extra
11 From the Editor's Desk
13 To the Manor Born

10:45
21 **Movie:** My Gal Sal (1942)

11:00
2 4 7 News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
13 Crossroads/South Africa
U **Movie:** Worlds Apart

11:15
2 News

11:30
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco

11:40
7 News

11:45
2 Sports Update
4 **TV Movie:** The Murder That Wouldn't Die (1980). William Conrad. A retired policeman has to investigate the slaying of his brother.
H The Great Pleasure Hunt
S National Finals of 1981 Big Laff Off
W **Movie:** Maniac

12 MIDNIGHT
2 Barnaby Jones
13 Sarah Vaughan in Concert

12:30
9 **Movie:** Forever Amber (1947). Linda Darnell, Cornel Wilde. Otto Preminger's 17th century costume drama.
11 Rookies

12:40
7 **Movie:** Trilogy of Terror (1975). Karen Black, Robert Burton.

12:45
H **Movie:** Altered States

1:00
2 News

1:07
2 **Movie:** Satan's Triangle (1975). Kim Novak, Doug McClure.

1:15
S **Movie:** Raging Bull

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
11 It's Your Business

2:10
7 **Movie:** No Place to Run (1972). Herschel Bernardi, Larry Hagman.

2:15
4 Visiones

2:30
11 **Movie:** Man's Favorite Sport? (1964). Rock Hudson, Paula Prentiss. Howard Hawks's sports and sex farce.

2:36
H **Movie:** Holy Terror

2:45
2 Public Hearing
4 First Estate

3:00
9 **Movie:** The Sleeping City (1950). Richard Conte, Colleen Gray. A hospital murder mystery.

3:06
2 **Movie:** The Gambler (1974). James Caan, Paul Sorvino, Lauren Hutton. A young college professor becomes an obsessive gambler.

3:30
S **Movie:** Hopscotch

3:40
7 News

4:20
H **Movie:** Tribute

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
S Laff-a-Thon

5:30
9 Morning Stretch
11 New Jersey Now

5:45
S Jonathan Winters

RADIO HIGHLIGHTS

Wed., Feb. 24

2:05/WQXR-AM/FM—Sibelius: Sym #3 in C, Op. 52. **Copland:** Piano Cto.

3:00/WNCN—Scriabin: Sym #4, Op. 54 "Poem of Ecstacy" (Abbado).

4:00/WNCN—Vianna: Dansa de Negro; Jogos Pueris (Ortiz).

5:00/WNCN—Corelli: Trio Sonata in A, Op. 4, #3 (Goberman, Tree, Earle, Schneider).

6:00/WNCN—Elgar: Salut d'amour, Op. 12 (Barenboim).

7:00/WNCN—Boito: Mefistofele: The Death of Margherite (Caballe, Domingo, Treigle/Rudel).

8:00/WNYC—Haydn: Variations in f; **Schumann:** Davidsbuendlertanze, Op. 6 (Oppens). From the Metropolitan Museum of Art.

8:06/WQXR-AM/FM—Verdi: Qt in e (Zukerman). **Kodaly:** Hary Janos Suite (Leinsdorf).

9:00/WNCN—Brahms: Songs (Ameling, Baldwin).

10:00/WNCN—Sibelius: Pelleas et Melisande, Suite (Zinman).

11:00/WNCN—Debussy: Fetes galantes (Kruysen, Lee).

Thu., Feb. 25

2:06/WQXR-AM/FM—Schumann: Sym #1 in B "Spring." **Lalo:** Cello Cto in d.

3:00/WNCN—Lalo: Symphonie espagnole, Op. 21 (Heifetz/Steinberg).

4:00/WNCN—Haydn: Sym #99 in E-Flat (Beecham).

5:00/WNCN—Mozart: Oboe Cto in C (Holliger/Waart).

7:00/WNCN—Reicha: Woodwind Qnt in C, Op. 91, #1 (Berlin Phil. Winds).

8:00/WNCN—Perosi: The Resurrection of Christ: Part II (Panni, Rota, Campora, Meucci, Robetta/Cillario).

WNYC—Haydn: Trio for 2 Violins & Cello in C; **Beethoven:** Qt for Piano & Strings in E-Flat, Op. 16 (Chamber Music Society of Lincoln Center).

8:06/WQXR-AM/FM—Mendelssohn: War March of The Priests from Athalie (Bernstein). **Orff:** Trionfo de Afrodite (Nawe, Buchner, Krahmer, Hiestermann, Suss, Werner, Stryczek/Kegel).

10:00/WNCN—Lully: Armide: Scenes (Paillard).

10:06/WQXR-AM/FM—Toscanini Conducts Opera—Part I.

11:00/WNCN—Schumann: Qt in F, Op. 41, #2 (Quartetto Italiano).

Fri., Feb. 26

2:06/WQXR-AM/FM—Haydn: Qt in C, Op. 76. **Rachmaninoff:** Piano Cto #4 in g.

3:00/WNCN—Boccherini: Sym in C, Op. 12 (Cattini).

4:00/WNCN—Dvorak: Sym #9 in e, Op. 95 "From the New World" (Karajan).

5:00/WNCN—Satie: Gymnopédie #3 (Parkening).

6:00/WNCN—Prokofiev: Violin Cto #2 in g, Op. 63 (Chung/Previn).

7:00/WNCN—Bridge: Cello & Piano Sonata (Rostropovich, Britten).

8:00/WNCN—Bach: Brandenburg Cto #6 in B-Flat (Scherchen).

8:06/WQXR-AM/FM—Banchieri: Fantasia "Udite, ecco le trombe" (Jones). **Prokofiev:** Sym #5 in B-Flat (Leinsdorf).

9:00/WNCN—Tchaikovsky: Piano Trio in a, Op. 50 "In Memory of a Great Artist" (Pressler, Cohen, Greenhouse). Recorded at Merkin Hall, Abraham Goodman House.

9:06/WQXR-AM/FM—Haydn: Sym #88 in G; **Kodaly:** Hary Janos Suite (Oliveira/Ormandy).

11:00/WNCN—Weill: Cello & Piano Sonata (Grossman, Walsh).

Sat., Feb. 27

9:06 a.m./WQXR-AM/FM—Schubert: Piano Sonata in C "Unfinished"; **Liszt:** Csardas macabre (Brendel).

10:00 a.m./WNCN—Dvorak: Slavonic Dances, Op. 46 (Eden, Tamir).

10:06 a.m./WQXR-AM/FM—Mozart: Sym #25 in g.

12:00/WNCN—Bach: Toccata in f-sharp (Tilney).

1:00/WNCN—Mozart: Piano Cto #9 in E-Flat (Ashkenazy/Kertesz).

WNYC—Stravinsky: Ebony Cto; Orch Variations; **Schoenberg:** Brahms Qt (Thomas).

2:00/WQXR-AM/FM—Mozart: Cosi Fan Tutte. Live From the Metropolitan Opera.

3:00/WNCN—Telemann: Trio Sonata for Flute, Violin & Harpsichord in a (E. Zukerman, P. Zukerman, Wadsworth).

4:00/WNCN—Quantz: Flute & Strings Cto in G (Bahrwahser/Paumgartner).

6:30/WQXR-AM/FM—Philidor: Marche de Timbales.

7:00/WNCN—Rossini: Barber of Seville: Highlights (Sills, Gedda, Milnes, Barbieri/Levine).

9:00/WNCN—Stravinsky: Oedipus Rex (Modl, Pears, Rehfuss/Stravinsky).

9:06/WQXR-AM/FM—Stravinsky: The Firebird (Yo-Yo Ma/Leinsdorf).

11:00/WNCN—Suk: Qt in B-Flat, Op. 11 (Smetana String Qt).

Sun., Feb. 28

9:06 a.m./WQXR-AM/FM—Bruckner: Te Deum.

10:00 a.m./WNCN—Molinaro: 3 Dances & a Fantasy (Bream).

11:00 a.m./WNCN—Mahler: Lieder eines fahrenden Gesellen (Prey/Solti).

1:00/WNCN—Beethoven: Sym #7 in A, Op. 92 (Abbado).

1:06/WQXR-AM/FM—Saint-Saens: Piano Cto #1 in D, Op. 17.

3:00/WNCN—Satie: Piano Works (Ciccolini).

3:06/WQXR-AM/FM—Haydn: Sym #94 (Kubelik).

4:00/WNCN—Various: 16th Cent. Music (Kleber).

5:00/WNCN—R. Strauss: Salome, Op. 54: Dance of the 7 Veils (Schippers).

5:06/WQXR-AM/FM—Marilyn Horne, soprano.

6:00/WNCN—Chopin: Berceuse in D-Flat, Op. 37 (Novaes).

WNYC—Beethoven: Trio in c, Op. 1, #3; Variations in G, Op. 121a "Kakadu"; Trio in B-Flat; Trio in E-Flat, Op. 1, #1 (Borodin Trio). From the Frick Collection.

7:00/WNCN—Verdi: Falstaff (Ligabue, Resnik, Sciutti, Fischer-Dieskau, Oncina, Stolze, Kunz, Panerai/Bernstein).

8:00/WNYC—Diamond: Sonata; **Faure:** Sonata #2; **Beethoven:** Sonata in c, Op. 30, #2 (Black, McDuffie). From the Library of Congress.

8:06/WQXR-AM/FM—Massenet: Werther.

Mon., Mar. 1

2:06/WQXR-AM/FM—Schumann: Sym #2 in C.

3:00/WNCN—Mozart: Piano Qt in g (Schnabel, Pro Arte Qt).

4:00/WNCN—Haydn: Qt in D, Op. 20, #4 (Guarneri String Qt).

5:00/WNCN—Ravel: Le Tombeau de Couperin (Karajan).

6:00/WNCN—Graziani: Sonata #1 in G (Parisot).

6:30/WNYC—Lebrun: Oboe Cto #4 in C (Meier, Schneider).

7:00/WNCN—Chopin: Polonaise brillante for Piano & Cello in C, Op. 3 Rostropovich, Argerich).

7:30/WNYC—Mendelssohn: Sym #5 in d, Op. 105 "Reformation" (Zinman).

8:00/WNCN—Saint-Saens: Oboe Sonata, Op. 166 (Lucarelli, Hrynkiv).

8:06/WQXR-AM/FM—Handel: Excerpts from Water Music. **Shostakovich:** Sym #6, Op. 54.

9:00/WNCN—Chopin: Ballade in g, Op. 20 (Moravec). Recorded at the 92nd St. YM-YWHA.

WNYC—Bernstein/Beethoven: Sym #6 "Pastoral" (Bernstein). Simulcast with WNET/13.

9:06/WQXR-AM/FM—Beethoven: Sym #9 in d, Op. 125 (Ozawa).

10:00/WNYC—Kodaly: Violin & Cello Duo, Op. 7 (Tatrai, Banda).

11:00/WNYC—Taneyev: Violin Sonata in a (Feigin, Poltoratsky); String Qt #3 in d, Op. 7 (Taneyev).

Tue., Mar. 2

2:06/WQXR-AM/FM—Rachmaninoff: Piano Cto #3 in d. **Haydn:** Sym #102 in B-Flat.

3:00/WNCN—Bach: Flute & Harpsichord Sonata in g (Rampal, Veyron-Lacroix).

WNYC—Gay: The Beggar's Opera.

4:00/WNCN—D. Scarlatti: Keyboard Sonata #6 (de Larrocha).

5:00/WNCN—Mozart: Sym #14 in A (Marriner).

6:30/WNYC—Smetana: Piano Sketches, Op. 5 (Rauch).

7:00/WNCN—Smetana: Bartered Bride: Arias (Wunderlich).

8:00/WNCN—Bach: Cantata "Ich bin vergnugt mit meinem Gluke" (Giebel, Stampfli/Ehmann).

WNYC—Ravel: Tzigane (Peinemann, Maag). **Rachmaninoff:** Caprice Bohemien, Op. 12 (Svetlanov).

8:06/WQXR-AM/FM—Smetana: The Moldau from Mu Country. **Vaughan:** Sym #4 in f.

11:00/WNYC—Faure: Cello Sonata #1 in d, Op. 109 (Tortelier, Hubeau).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

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THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-8. Closed Sat.-Sun. **(I)** No Credit Cards

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

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GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

HOUSE OF CHINA—16 Bowery, 233-8210. Casual. Cantonese. Spcls: pan fried flounder, Peking spareribs, Chinese steak with jade tree. Res. sug. Open Sun.-Thurs. 11:30-11:30, Fri.-Sat. to 1 a.m. Private parties for 80. **(M)** AE, MC, V.

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SOHO RABATA—143 Spring St., 431-3993. Casual. Japanese Country. Spcls: sushi, teriyaki, yakitori, tempura. Res. nec. L Tues.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 4-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: lobster chowder, crisp roast duckling with pink grapefruit, lime chiffon pie. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** **Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M)** **Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E).** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M).** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. **(M)** AE, MC, V.

DA SILVANO—260 6th Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(E)** No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E.** 34th St. 689-1019. **(I-M)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. Private parties. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

RAFFAELA'S—134 W. Houston St., 982-0464. Casual. Italian. Spcls: stuffed artichoke, chicken breast alla rollantine, calamari alla Napoletana with mussels and clams. Res. sug. D only Mon.-Thurs. 5-11:30, Fri.-Sat. 4-1:30, Sun. 4-11:30. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLAGE GARDEN—49 Charles St., at W. 4th St., 242-2155. Casual. Japanese-American. Spcls: sushi, komochi-tai steak à la Garden. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

RESTAURANT DIRECTORY

THE WOK—173 Seventh Ave. So., at Perry St., 243-6046. Casual. Hunan-Szechuan. Open Mon.-Fri. noon-midnight, Sat. 2-2 a.m., Sun. 2-midnight. Banquet facilities. **(I-M)** AE, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** No Credit Cards.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. **(I)** AE, CB, DC, MC, V.

DOSANKO—329 Fifth Ave., bet. 32nd & 33rd Sts., 686-9259. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, *Sat. 4-11. Private parties for 25. Closed Sun.* **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: paella, cassoulet, chicken paillard, penne alla vodka. Res. nec. Open daily 11-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal dishes in recreation of French inn. Spcl: pigeon aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D daily 5-11. Private party room. **(M)** AE.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MARCO OF LEXINGTON—127 Lexington Ave., at 28th St., 532-7674. Casual. Regional Italian. Spcls: white pizza, zuppa de pesce, fresh seafood, osso buco. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat. from 4:30. Private parties. Closed Sun. **(M)** AE, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

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OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-4 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

MCFEELY'S—565 W. 23rd St., 929-4432. Casual. Continental-American. Spcls: steak au poivre, bluefish, schnitzel. Res. sug. D daily 5-midnight. Pianist Tues.-Sun. 9-1 a.m. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5:30-10. **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(M)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat. 4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. **(I)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri noon-4 a.m., Sat & Sun from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinère, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. Discount D parking. Closed Sun. **(I)** AE, MC.

DI PINTO DI BLU—54 W. 45th St., 840-1284, 997-9112. Casual. Continental-Northern Italian. Spcls: hot antipasto, deplumé de veau, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Closed Sat.-Sun. Free parking after 5. **(M)** AE, CB, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 7:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KONA TIKI—163 W. 52nd St., 246-5656. Casual. Hawaiian-American. Spcls: shredded duck with Chinese vegetables, sirloin & king crab leg. Res. sug. Open Sun.-Thurs. 11:45 a.m.-3 a.m., Fri.-Sat. to 4 a.m. Dancing from 10. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

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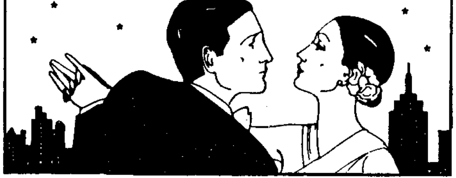

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LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pretheater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MILDRED PIERCE—345 W. 46th St., 582-4801. Casual. American-Continental. Spcls: broiled brie with fruit, chili, fresh pasta, rack of lamb. Res. sug. L Tues.-Sat. noon-4. D daily 5-midnight. S daily to 2 a.m. Br Sun. noon-4. Pianist Thurs.-Sat. **(M)** AE, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: bratwurst roesti, boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. **(M)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

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STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave. at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

COPENHAGEN—68 W. 58th St., 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(I-M)** AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

THURSDAY'S—57 W. 58th St., 371-7777. Casual. Spcls: fish, steak, burgers. Res. sug. Continuous menu from noon. Spec. champagne Br Sun. noon-4. Dancing after 10 p.m. & Br Sun. **(I)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Sat. 11:30 a.m.-2 a.m., Sun. 1 p.m.-2 a.m. **(I)** AD, DC.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

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CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

CZECHOSLOVAK PRAHA—1358 First Ave., at 73rd St., 988-3505. Casual. Czechoslovakian. Spcls: duck, goose. Res. sug. L Mon.-Sat. noon-4. D Mon.-Sat. 4-11, Sun. from noon. Parties up to 80. **(M)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **Sushi & Sashimi Bar:** Open daily from 6 p.m. **Aquarium Lounge:** Ent. Tues.-Sat. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

L'ANGOLETTO—1491 Second Ave., at 78th St., 861-4146. Casual. Northern Italian. Spcls: gnocchi tre colore, zuppa de pesce, cannelloni, scaloppine al'Angoletto. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30, Sun. 1-10. Private parties for 50. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goujonette of sole, breast of chicken Virginia, steamed shrimp, feuillete of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: rack of lamb, roast pheasant Souvaroff, souffle au chocolat. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100. **Le Restaurant:** Dress opt. Continental. Spcls: red snapper en croûte, mignon of lamb Bretton. Res. sug. B daily 7-11. L daily noon-3. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

WOODS—718 Madison Ave., bet. 63rd & 64th Sts., 688-1126. Casual. Continental. Spcls: steamed vegetable plate, pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

ATHENS MY LOVE—20 W. 72nd St., in the Franconia Hotel, 580-1463. Casual. Greek-Italian. Spcls: lamb kapama, veal rollatine. Res. nec. D Tues.-Sun. 5-midnight. Closed Mon. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh fish, seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. Also 540 Second Ave., at 30th St., 684-4207. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

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BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eves. Free parking. **(M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

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VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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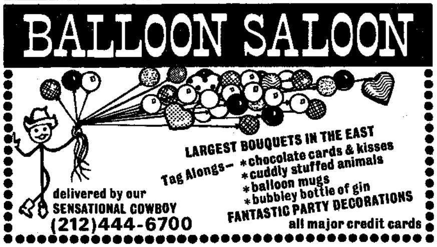

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Rainbow Movers—Household, Commercial. Storage. (212) 431-8550, 290 Lafayette, #1747.

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Look for *New York*'s
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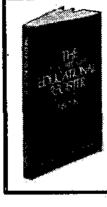

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This is a biweekly Section limited to Display Ads only. Display Ads are sold by the inch. The rates for this Section are as follows: 1 time ad—$210 per inch; 2 consecutive ads—$191 per inch each; 3 consecutive ads—$173 per inch each; 4 consecutive ads or 13 during the year—$158 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

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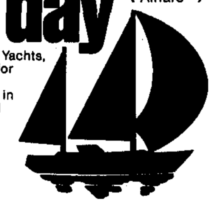

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A loaf of bread, a jug of Chianti, and a house in Tuscany...
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TOWN & COUNTRY PROPERTIES

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Magnificent views from this wonderful location. Brite & airy design, 3 Bedrm, 2 Bath. $75,000 Cash. Steps to ocean. $355,000.
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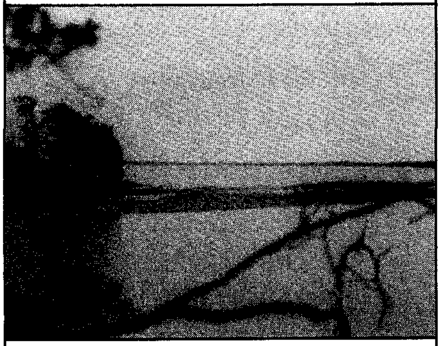
SUMMER TIME



North Haven-3 bdrm contemp	Aug. $4000
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105 EAST TWENTY-NINTH STREET
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- ***Panoramic views***
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ARTISTS, PHOTOGRAPHERS, ETC.

Charming 2,000 sq. ft. Studio. Huge skylight, panelled walls, tiled floors, darkrooms, reception area, air conditioned, dressing, bath and kitchen areas. Live / work, full five year lease, F/F $25G Available April 1st. Call weekdays (212) 689-7517.

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2,127 to 3,200 SQ FT
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W. 29th ST. COOP - 2,000 sq. ft. $115,000 - $45,000 down
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Sauna, Stream, 3 Bed., Fireplace, $5,000 down
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13% FINANCING AVAILABLE

EAST 75th ST COOP
OUTSTANDING VALUE

2 lge BR's, 1 sm BR (den or maids), sunny S.W. corner apt in newer bldg. w/garage. Low maint $850. Move in cond. Reduced from $250M to sell at $235M Or rent designer furnished @ $3,500/month. Mr. Craig 758-2611.

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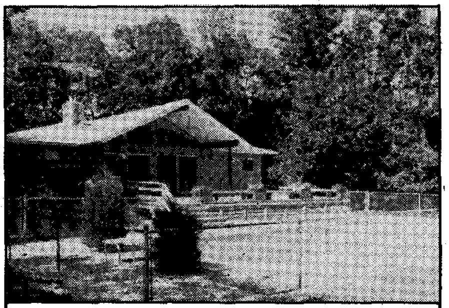
2 lots each approximately 200 ft. deep. Protected wetlands on opposite shore afford panoramic view. A few steps to ocean. (212) 719-4999 Weekdays; (516) 295-2682, (516) 569-4562 Weekends.



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WONDERFUL

Luxury Doorman, large liv rm,
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CARNEGIE HILL **CO-OP**

Parlor floor-through in brownstone right off 5th Avenue. High ceilings - beautiful detail, terrace, living room has original paneling and woodburning fireplace. Large new gourmet kitchen, dining foyer, luxurious new bath, bedroom with fireplace and huge studio window. $235,000. $650 Maintenance. Owner must sell. (203) 354-4677.

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And they call this place Lakeridge. A private community of uniquely designed townhouses on 235 secluded acres in one of historic Litchfield County's most beautiful locales. A place of year-round amenities and natural fascinations. Of idyllic calm and repose.

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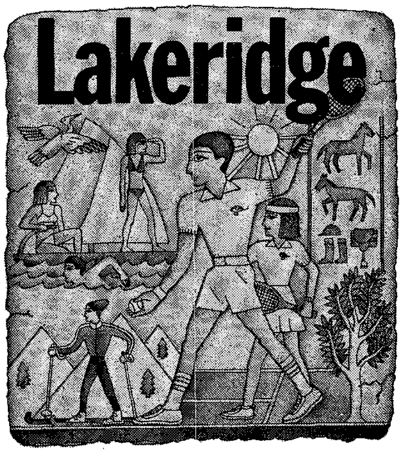
Photographs cannot capture the setting, nor words really describe the ambiance at Lakeridge. It must be experienced personally. It's simple to arrange. Call for an appointment toll-free 800-243-5374. Or in Connecticut, call collect 482-3591.

The Civilized Amenities include: indoor and outdoor tennis courts, riding stables and trails, indoor and outdoor swimming pools, two private ski slopes with chair-lift and lodge, two activities centers with health spa, whirlpool bath and sauna. Fishing and sailing. Softball, shuffleboard and basketball.

Prices start at $120,000.

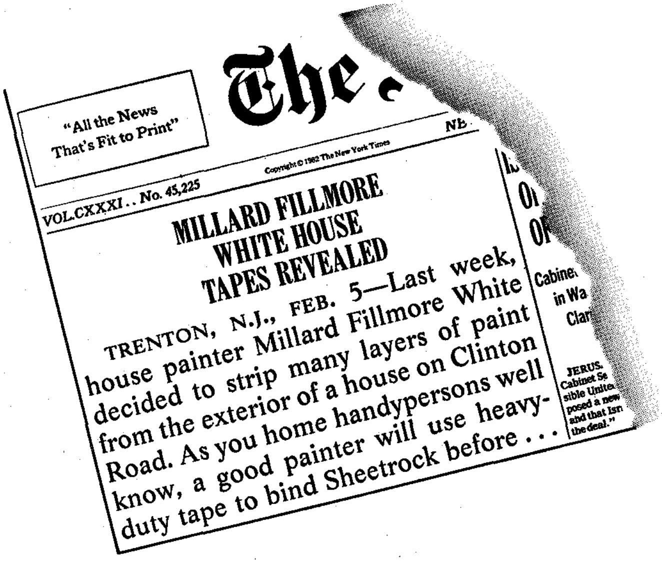


Take Hutchinson River Parkway, North to I-684 to Exit 9. East on I-84 to Exit 20. North on Rt. 8 to Exit 46. Follow signs to Lakeridge in Torrington. Offering in the Lakeridge Association, Inc. can be made only by Offering Plan.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 440

BY MARY ANN MADDEN


"All the News That's Fit to Print"
The
VOL.CXXXI . . No. 45,225
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MILLARD FILLMORE WHITE HOUSE TAPES REVEALED

TRENTON, N.J., FEB. 5—Last week, house painter Millard Fillmore decided to strip many layers of paint from the exterior of a house on Clinton Road. As you home handypersons well know, a good painter will use heavy-duty tape to bind Sheetrock before . . .

Above, a misleading lead. Competitors are invited to devise a startling headline followed by (not more than a few lines of) deflating copy.

Results of Competition 437, in which you were asked for room clearers, remarks destined to doom further colloquy.

Report: Oh, dear. Supply-side economics. Dental health. Slides of the vacation. Pictures of the little woman and the kiddies. Meeting Howard Cosell. Or Tom Carvel. Almost anything political. Ticking packages. Food infestation. Film or theater criticism. Astrological chat. Loan requests. Teetotalers and tea-toters. Dull job descriptions. Recipes. Pet talk, usually scorpions or tarantulas. Parlor games. Dream depictions. Hairpieces pointed out. Rubik's cubes solved. Incontinence. Pyramid clubs. Taxidermy. Deodorant failure. "Have you heard the one about the kangaroo who walks into a bar . . ." "My broker is E. F. Hutton, and . . ." Plus anything at all on the subject of Pia Zadora. Oh, dear.

First Prizes of two-year subscriptions to "New York" to:

"I heard you tried to commit suicide. Why would you want to go and do a thing like that?"
Howard Baldwin, Palo Alto, Calif.

"I'm Tom Tom the piper's son—I stole a pig and away I run."
R. V. Erickson, N.Y.C.

"Irene, you're a nurse . . ."
Irene Hoey, San Diego, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

"Would you mind holding the elevator? Mr. Steinbrenner is coming."
Trish Irwin, Gaithersburg, Md.

"That's that stupid smoke alarm. It hardly ever works right."
Robert K. Christenberry, Red Bank, N.J.

"Auction or contract?"
F. D. Schroth Jr., Park Ridge, N.J.

"It's a wristwatch, a calculator, and it can also play this little tune I wrote."
Alan Bell, Culver City, Calif.

And Honorable Mention to:

"May I tell you about the Unification Church?"
Shana Gusoff, N.Y.C.
sp. mention: Ed Monaghan, Bayside, N.Y.

"Hi. We were one of *New York* Magazine's ten stylish couples."
Richard Helfer, N.Y.C.;
C. Fryer, N.Y.C.

"Yes, as a matter of fact I have heard that one."
Grant Felmet, Wintersville, Ohio

"With one puff I can blow nine smoke rings."
Jan Leighton, N.Y.C.

". . . if you'll pardon my French."
Mary Testam, Titusville, Fla.

"I'm a narc. And you?"
Edward J. Rogers, Monsey, N.Y.

". . . and he told the funniest story—of course, I can't do the dialect, but . . ."
Ira Avery, Stamford, Conn.

"There's a right way and a wrong way to polish silverware."
A. Shulman, Villanova, Pa.

"I can't stand people who talk about themselves."
Albert Komishane, Elizabeth, N.J.

"Anyone for duxelles?"
Albert White, N.Y.C.

"Which comes first, the words or the music?"
Phyllis Kelly, Locust Valley, N.Y.

"People tell me I have E.S.P."
Karen Bracey, Burke, Va.

"People tell me I look a lot like Paul Newman."
John Blumenthal, Rye, N.Y.
sp. mention: Edward Kelleher, N.Y.C.

"Try this dip—and tell me what's in it."
H. A. Cole, West Los Angeles, Calif.

"How fascinating. Tell me some of the words you process."
Ceci Sommers, Detroit, Mich.

"We hated *On Golden Pond.*"
Elsie Hillman, New Haven, Conn.

"Let me introduce my wife, Estelle, and her lover, Susie."
Herb Martinson, Wheaton, Md.

"You never hear much about Ed and Tricia Cox anymore."
Randi Friedman, Somerville, Mass.

"Mary and I are selling Amway Products now."
Robert F. Dean, Raleigh, N.C.
similarly: Sharon Love Cook, Beverly Farms, Mass.

"I don't think Rice Krispies make as much noise as they used to."
Robin and Eric Nelson, Chapel Hill, N.C.

"I bet you're a doctor or a dentist."
Tom Robinson, N.Y.C.

"I'll bet you're a women's libber."
J. Bickart, N.Y.C.

"Don't tell me—let me guess who you are."
Dorothy Conte, North Miami, Fla.

"I'd do anything for Werner Erhard."
Stephanie Smith, Los Angeles, Calif.

"I'm very protective of my own space."
Stacy Miriam, Santa Monica, Calif.

"I never talk about est. I just live it."
Patricia Youngblood, Voorheesville, N.Y.

"Is *your* God dead?"
Scott Martinson, Wheaton, Md.

"I wonder whether you realize that your carriage lamp is a reproduction."
Vestly Posver, New Orleans, La.

"Cû vi parolas Esperanto?"
Gregory Greenberg, N.Y.C.

"Do you believe in human sacrifice?"
Lynn S. Ellner, Andover, Mass.

"Are you ready for this one?"
Hilda Hilton, Red Hook, N.Y.

"I finally picked a title for my Ph.D. thesis."
Samuel Grossman, Chicago, Ill.

"Hi. I'm in show business."
Ron Reina, Studio City, Calif.

"Have you met my illegitimate son?"
Anne Bernstein, N.Y.C.

"We call our co-op board the Gang of Six."
Mark G. Levin, N.Y.C.

"Well, to begin with, my alarm went off at 7:09 instead of 6:49."
Martin B. Fabris, Newark, N.J.

"You look much different in real life."
Chip Chapin, N.Y.C.

"Cornelia Guest and I went to school together."
Julia Drebin, Bremerton, Wash.
sp. mention: Toby Schlein, Lexington, Mass.

"I love the new *Saturday Night Live*."
Mike Eakin, Wilmette, Ill.

"I read the funniest thing the other day—you'll love this: 'Do you want to go to hell? Hell's a real place.'..."
Liz Mullens, Clarkston, Ga.

"Well, I'm voting for Chicken McNuggets."
Karl Levett, N.Y.C.;
Steve Sherman, Tuxedo Park, N.Y.

"Hey, do I feel good all under!"
Julian Bradford II, East Providence, R.I.

"I'm not wearing any underwear."
Jim Ringel, Allston, Mass.

"May I have a motion for adjournment?"
Mrs. Norman Kozokoff, Shaker Heights, Ohio

"Could you hold on to a couple of watches for me until next month?"
Daniel Goodman, Stanford, Calif.

"I think that heavy breather who's been calling finally figured out where I live."
C. Gillette, Beverly Hills, Calif.

"Hello. I'm an advanced-composition teacher, twelfth grade."
Jean Aumuller, Worthington, Ill.

"Free-lance writing? But what do you do for a living?"
Don Hauptman, N.Y.C.

"My brother-in-law pronounces 'Grand Prix' to rhyme with 'grand tricks.'"
Andrew Beresky, N.Y.C.

"Bill here just got in from Rochester."
Greg Collins, N.Y.C.

"Take a card, any card."
Stephanie Sanders, Longwood, Fla.

"Take your age, double it. Now add..."
Henry McCaddin, Chatham, N.J.

"Meet Aloysius."
Bob Burke, N.Y.C.

"So we got Hugh and Engie a new toaster."
Eric Freedman, Troy, N.Y.

"Why, yes, I am a clergyman, but go ahead and finish your joke."
Mary Kelly Felmet, Wintersville, Ohio

"I'm going to an accordion concert Friday."
Mary Anna Feczo, N.Y.C.

"Didn't you just love 'Up With People' on the Super Bowl halftime show?"
Mark Jeffries, Chicago, Ill.

"Frankly, my favorite is Super Bowl VIII."
Stewart Angell, Greenville, R.I.

"Has your dog been eating soap?"
Paul S. Kobelt, River Edge, N.J.

"My name is Ozymandias, king of kings. Just kidding—I'm Morty and this is Jill."
Joe Leonte, N.Y.C.

"I knew you when you were a baby."
Barbara Goldner, Mountainside, N.J.

"What do you pull down in an average year?"
Ted Burke, Andover, Mass.

"Wanna hit?"
Marc Doyle, Burke, Va.

"I'm a poet."
Rosemarie Williamson, Basking Ridge, N.J.

"Who here hasn't heard Bernadette sing 'Tomorrow'?"
Judy Klein, East Brunswick, N.J.
sp. mention: S. C. Lucey, Pelham, N.Y.

"Carol has asked me to play the *Appassionata.*"
Tom Morrow, N.Y.C.

"But then, Watergate came at the end. Before that, a lot of people voted for him—some of us here in the room, probably."
Barbara DuCharme, Brooklyn, Conn.

"Everyone in this room has gone to college except you."
Larry Laiken, N.Y.C.

"I am the salt of the earth."
Armand Stella, Ridgewood, N.Y.

"What the hell are they teaching the kids? My daughter doesn't know what a predicate nominative is!"
Alex Vaughn, Old Lyme, Conn.

"These are my sons, Matt, Dave, and Running Bear."
Edmund Conti, Summit, N.J.

"Remember me, Running Bear?"
Running Bear Conti, Summit, N.J.

"My dog ate your sandwich."
Boo Blume, Sayville, N.Y.

"Where are the broads?"
Jack Ryan, N.Y.C.

"Sir Richard Lovelace—now there was one poetic S.O.B."
Bill Kennedy, Ridgewood, N.J.

"I'm so hungry I could eat anything."
Louis Kleinman, Louisville, Ky.

"This really happened to four women friends of mine—about a dog in an elevator at the Waldorf..."
Albert G. Miller, N.Y.C.

"Luba and I thought you might like to see some of her upcoming commercials."
Diana Harding, Purdys, N.Y.

"Arma virumque cano..."
Beryl Spector, Latham, N.Y.
sim.: Jody Neblett, Brooklyn Heights, N.Y.

"I really like my new wallet."
Marlene Anderka, Somerville, Mass.

"Hey, did you know it takes a whole generation to grow a pencil?"
Bob Sayles, Chicago, Ill.

"That's my Mensa pin; *this* one's my Phi Beta key."
Adam Doyle, Burke, Va.

"You'll love it—it tastes just like chicken."
Donald C. Hallenback, N.Y.C.

"Knock, knock."
John Howe, N.Y.C.

"I got a condo in Boca."
James A. Warren, Moreland Hills, Ohio

"Did anyone catch the State of the Union Address last night?"
Mark Sandella, Wakefield, Mass.;
Alton Fletcher, Baltimore, Md.

"Pete Wooster, you old son of a gun!"
James W. Schlotter, Palos Verdes, Calif.

"Let's all talk in pig Latin."
John Leary, Chicago, Ill.

"Are you a *real* doctor, or just a Ph.D.?"
Timothy Nash, Winston-Salem, N.C.

"I base my whole argument on an article from *Reader's Digest.*"
Steven Heyman, Laramie, Wyo.

"Did you know there's a new kind of cat litter?"
Susan O'Meara, N.Y.C.

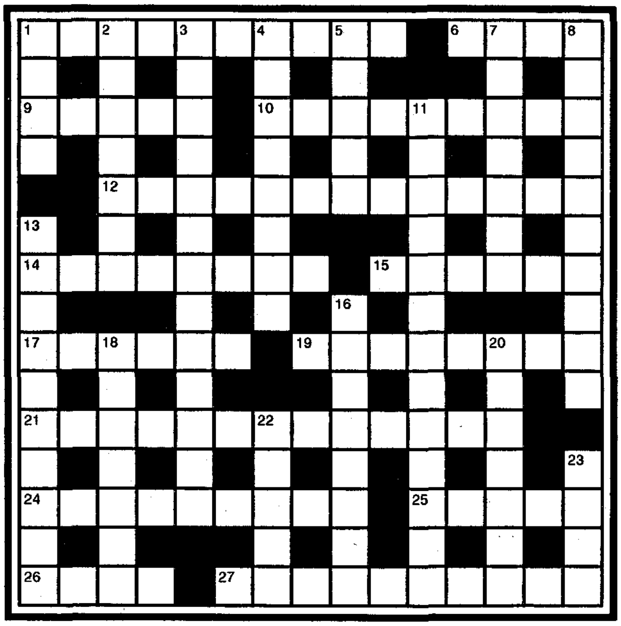
"Wow, this is really great colloquy."
Brian Plante, Staten Island, N.Y.

Competition Rules: One entry only should be sent to Competition Number 440, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 5. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 5 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Describing an electronic device in completely reliable condition? (5-5)
6 One wintry month returns very cold. (4)
9 Planes, possibly, stuck in the ground? (5)
10 They support the mast of an ocean ship circumventing Scottish river. (9)
12 Offer the sense of touch as a warm-hearted sentiment. (6, 7)
14 Not so much need to change when diminished. (8)
15 Way to achieve natural growth in its abbreviation. (6)
17 How things have changed in these dark times! (6)
19 Common grass—does he tell you about it? (8)
21 A profit taken twice, repeatedly. (5, 3, 5)
24 I’m submissive and quite serene. (9)
26 Drops off with agreeable signs? (4)
27 Shut up about crazy sister being unrelenting! (10)



Down

1 Place of vision, one hears. (4)
2 Lear perhaps having a setback in “Hamlet.” (7)
3 Can’t find sites manufacturing germ-killers. (13)
4 Toughened but grumpy if ill with it. (8)
5 “Time, the subtle — of youth” (Milton). (5)
7 Honour given to Carroll’s girl—a cup. (7)
8 Word used by architect perhaps to work out the structure of a school session? (6, 4)
11 Having vegetables after dessert? What a tropical dish! (5, 8)
13 Old estate famous in song for its homely old folks? (10)
16 Everywhere today they take space for their games! (8)
18 Seized snake in pointless greed. (7)
20 Sanction given to government by person on particular day. (7)
22 Unsophisticated one in part of church. (5)
23 Worst or finest? (4)

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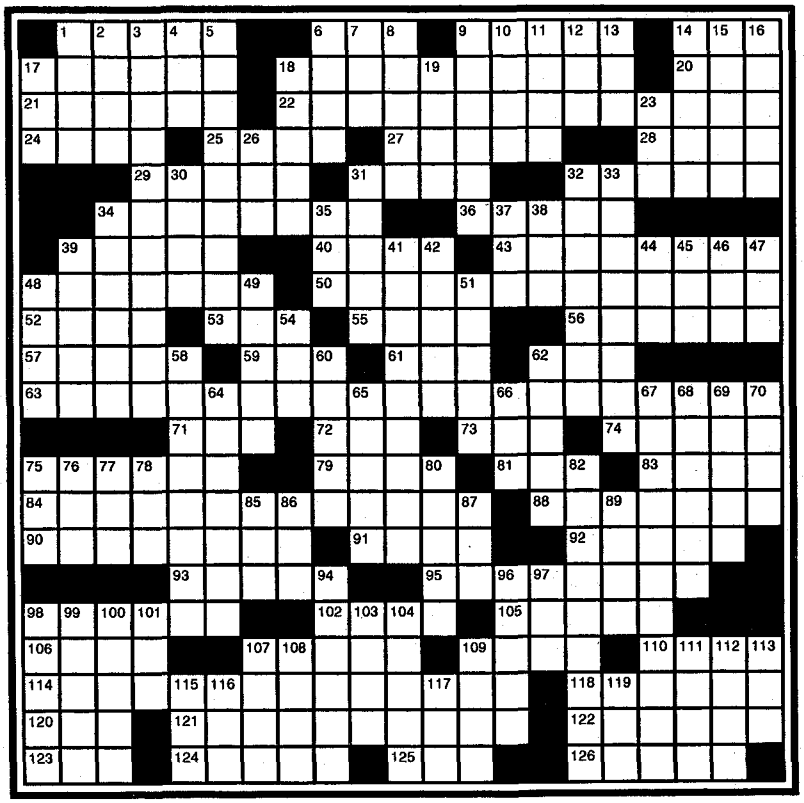
‘FASHION BACKCAST’: CUE CROSSWORD/By Maura B. Jacobson

Across

1 Ricochet
6 Babylonian deity
9 Did rowing
14 Erwin of comedy
17 Verdi opera
18 Style change by 83-Across
20 With it
21 He probably wore kilts
22 Gay-nineties look
24 Office V.I.P.
25 “Now —— me down. . .”
27 City near Dresden
28 First place
29 Welles
31 N.Y.C. river
32 Minded
34 —— eyes (corset fastenings)
36 Queenly home, in the Bible
39 Parisian Monday
40 Tropical blackbirds
43 Kind of confrontation
48 Black magic
50 Chanel’s brainchild
52 He wore a toga
53 Gratuity
55 Pickup point
56 Digestive enzyme
57 Strong man of myth
59 Renaissance, e.g.
61 “Grand —— Opry”
62 Hit the jackpot
63 Gernreich idea
71 Usti —— Labem, Czech city
72 Broke bread
73 Disconsolate
74 N.C.O.’s nickname
75 Removes mist
79 Breeding: Sp.
81 Japanese drama
83 Famed couturier
84 Thirties wear
88 Gene and Billy
90 Drink mats
91 Seaweed substance
92 Fish organs
93 Gulf of Aqaba port
95 Ruby Keeler wore ’em
98 Does tailoring
102 View from Buffalo
105 Mowers’ grounds
106 One of the Aves
107 A Burr
109 Mystique
110 Boy Scout outing
114 Courrèges’s mid-sixties hit
118 Paradoxical
120 Cousteau’s milieu
121 Nineteenth-century musts
122 Takes care of
123 Remnant
124 Bashevis Singer
125 Mao —— -tung
126 Tries out

Down

1 Essential point
2 Designer Fogarty
3 Attire of the twenties
4 Stop —— dime
5 Quant innovation
6 Nautical greeting
7 Just out, in Bonn
8 Former United Nations gp.
9 Young night birds
10 Woe is me!
11 Diva Ponselle
12 Dawn goddess
13 Stevedores’ locales: abbr.
14 Discreditable
15 Papoose’s home
16 Capsize
17 Dutch commune
18 Bigger —— bread box
19 Sponsorship: var.
23 Half a bray
26 —— Alamos
30 Was a passenger
31 Best and Ferber
32 Ohio college
33 Roomy sleeves
34 Go like a rocket
35 Downy cloth surface
37 Frau’s yard



38 Wine prefix
39 Reluctant
41 Came —— (was born)
42 Roman matron’s garb
44 Alley ——
45 Ex-boxer Lee
46 S.W.’s opposites
47 Chemical ending
48 Ella’s singing style
49 Give in
51 Small barracudas
54 Grand ——, Nova Scotia
58 Caroler
60 Like —— of potatoes
62 She wears weeds
64 Light hues
65 Narrow furrow
66 Author Suyin
67 Forties fashion
68 Archangel namesakes
69 Sikorsky and Gorin
70 Protectorates: abbr.
75 Medal, for short
76 “Old MacDonald” refrain
77 Neighbor of Ga.
78 Go-aheads
80 Playing marble
82 Empire style
85 A feast —— famine
86 Chi. time abbr.
87 Morelia Mrs.
89 Social or mountain
94 Courageous
96 Items for outlets
97 Ital. isl.
98 Rough up
99 Irish fabric
100 Three-toned chord
101 Muskie, et al.
103 Campus mil. org.
104 —— water (hard put)
107 Legal proceedings
108 Utah ski resort
109 Kitty contribution
111 Abbr. after Pratt
112 Makeup cases
113 A social sci.
115 Spire ornament
116 Illiterates’ signatures
117 Suffixes in country names
119 Caddoan Indian

Solutions to last week’s puzzles appear on page 108.

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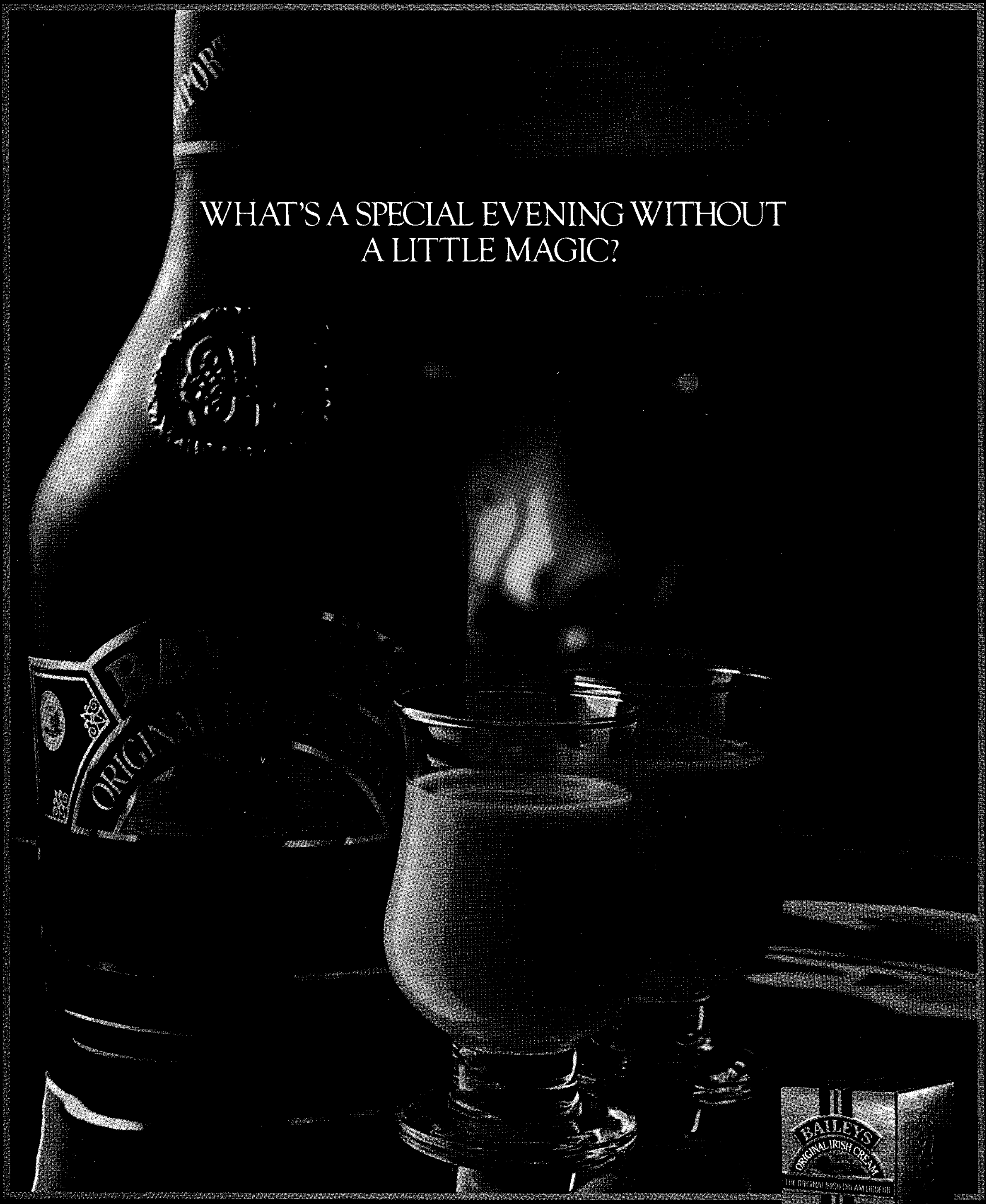
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Reg: 8 mg "tar," 0.6 mg nicotine—Men: 7 mg "tar," 0.5 mg nicotine—100's Reg: 9 mg "tar," 0.7 mg nicotine—100's Men: 10 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Mar.'81